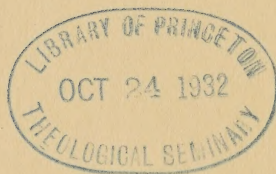


**INDIAN  
PLAYMATES  
OF  
NAVAJO  
LAND**

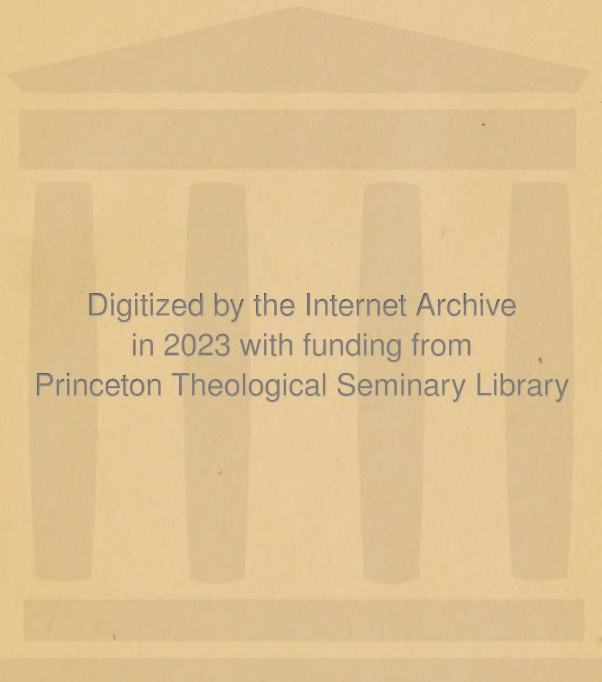


**ETHEL M. BAADER**

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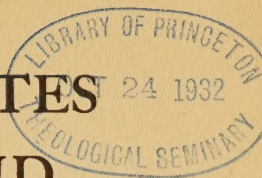


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**INDIAN PLAYMATES  
OF NAVAJO LAND**

A Course for Primary Children

✓  
By **ETHEL M. BAADER**

**FRIENDSHIP PRESS  
NEW YORK**



ETHEL M. BAADER, author of *Indian Playmates of Navajo Land*, is Acting Director of Vacation and Week-day Church Schools for the New Jersey Council of Religious Education. Before entering the field of religious education, Miss Baader was a teacher of primary children in the public schools of New Jersey. She is a graduate of Montclair State Normal School and of the Auburn School of Religious Education.

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## INTRODUCTION

**D**WELLING in our Southwest there is a great body of Indians, about 35,000 in number, that I dare say few of us know very much about. A vast stretch of land covering a territory of 15,000 square miles has been set apart by the United States Government as a reservation for them that they may have a place where they can live in their own way, unmolested. These people may best be identified to us by the product of their loom, the Navajo blanket.

Hollister says of them:<sup>1</sup>

The Navajo has long since been a conspicuous figure among the Indians of our Southwest. Strong and made self-reliant by many years of successful warring upon neighboring tribes, he had become imbued with his own importance and therefore held aloof from the advances of the white man until long after the neighboring tribes had laid down their arms. He was among the last to leave the warpath of offense and defense and, finally conquered, was among the first to become self-supporting, though he still retains much of his wild nature and has absorbed fewer of the white man's vices than have the adjacent tribes.

The Navajos have maintained their identity perhaps more than any other tribe. Ancient manners and customs and beliefs are still preserved. Many think the group is one of the ancient peoples that are becoming extinct; on the contrary, the Navajos are increasing rapidly in number.

The Navajo is quite unlike the traditional American Indian who has been associated with terms like wigwams, canoes, totem poles, feathers, war dances, and bow and arrow. He lives in the desert region where streams and

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<sup>1</sup> URIAH S. HOLLISTER—*The Navajo and His Blanket*. Denver, Colorado.

## viii PLAYMATES OF NAVAJO LAND

lakes are not plentiful, so that travel by canoes would be impossible, and where the winters are so cold that wigwams would be inadequate for shelter. Instead, he lives in a mud-covered hut and pursues a pastoral life.

The Navajo people are fine and strong in character and, with training, will have great influence upon the molding of a large section of our Southwest. But the Navajo is bound with the chains of ignorance and fear, and is living a primitive existence in the very heart of civilization. Thus he is limited in his struggle for highest self-realization. More and more, however, the Navajo is finding his place, and is responding to education, even to entering institutions of higher learning.

What an opportunity is the study of these little-known neighbors for those of us who are teachers! Let us include the Navajos in our list of world neighbors whom we are eager to have our children know and love. They are fascinating people, real Indians who are living in our own country.

We have much we can share with the little Navajo children. Our boys and girls of today who are guided into a kindly, sympathetic understanding of the Navajos will be the men and women of tomorrow who will be ready to vote intelligently for legislation that may have bearing upon the welfare of the Navajo people,—perhaps will work side by side with them in the business of our country and of the Kingdom.

This book, with its stories, background material, and suggested programs, is designed especially for the teacher of primary children who is eager to start them along the path that will lead them to the fulfillment of the Master's last and greatest command—"Love one another."

*Newark, New Jersey,  
October, 1927.*

ETHEL M. BAADER.



PART I  
STORIES OF NAVAJO LAND



## INDIAN PLAYMATES OF NAVAJO LAND

### MOVING DAY AT THE HOGAN

**D**OLI and Nakee, like most little Navajo girls and boys of six and eight, had to take care of their mother's sheep. Every day they would lead them over the desert to places where the little scrub bushes and clumps of grass could be found. That was not an easy task for good pasture land is very hard to find in Navajo Land.

"We've walked a long way today, Doli," said Nakee one evening as they were guiding the sheep into the corral for the night, "and these poor sheep still seem hungry."

"They couldn't find much, Nakee. I guess there isn't any more grass around this part of the desert," sighed Doli, tired, too, after the long, hard day.

And so that night as the family sat around the fire enjoying the nice hot mutton and coffee that Sotso their mother had prepared for them, Nakee told of their search for grass for the sheep and how they had not been able to find very much within a few miles of the hogan.

"The sheep *must* have food," said Sotso, "so we had better start on our journey early in the morning."

"Yes, we had better move on to another place. The chill of this night air tells me colder days are not far

off," added Dineh Yazie, the father of the household. "This summer hogan is all right to protect us from the burning rays of the sun, but it doesn't shelter us from the cold winter winds."

Doli and Nakee quite agreed that the hogan wasn't very warm. At that very moment they could feel the cold air blowing through the cracks. They moved closer to the fire as it blazed up brightly about the wood that Sotso was throwing on it. Doli tucked her long, wide skirt around her legs to keep them warm. She thought of the new place they would be in the next night. Doli liked going to new places. She was quite excited and was wishing for morning to come quickly.

Early the next morning, just as the big, red sun peeped over the mesa, Doli opened her eyes. I'm sure she had been thinking all night of the fun of moving day for she remembered it the moment she awakened. Sotso was up and cooking breakfast. Doli jumped up, shook out her skirt, folded her blanket, and then went over to where Nakee was sleeping, all wrapped in a blanket, snug and warm, and looking like a little cocoon. She shook him.

"Nakee, Nakee, don't you know this is the day we move? Get up! Hurry!"

But Nakee wasn't nearly so excited about a journey and a new home as his sister was. It was cold and early. Not until he smelled the good things Sotso was cooking did he unroll himself from his blanket and join the others.

Breakfast was soon over. The few cups, the frying pan, and the coffee pot were scoured clean with sand. Water was too scarce to use for that purpose. The



dishes were then wrapped with the blankets and sheepskins and tied on to Sotso's horse. A few extra things such as clothing, a bit of wool, a basket, and several cans of coffee were tucked in the end of another roll of blankets and the packing was done. Dineh Yazie went for the horses and Doli and Nakee took care of the sheep, while Sotso put out the fire. Because they did not know how many miles they might have to go, Dineh Yazie thought it best to travel on horseback. Even Doli had her pony,—a dear little fellow with a white spot on his face. That was why his rider called him White Spot. Father and Mother, Doli and Nakee, the horses and the sheep started on their journey in a trainlike procession across the desert in search of a new home.

On and on they traveled, slowly but steadily. Hours passed, the sun rose higher and higher. Once they stopped at a pool for water and rest. It was hard to get the sheep started again for there were so many,—four or five hundred,—big ones and little ones and wee baby lambs that insisted upon huddling close to their mothers. Doli and Nakee rode at the very end of the line so they could watch more closely for any sheep that might stray from the flock, and spur on those that lagged behind. Now and then a baby lamb would get too tired to go on, and Doli would stoop down and take it in her arms until it was rested. They loved their little friends, the sheep. They were the only playmates they had. They had given names to many of them.

They were traveling slowly on when Doli suddenly pulled her pony to a stop.

## 4 PLAYMATES OF NAVAJO LAND

"What are you looking for, Doli?" asked Nakee, as he noticed Doli looking hurriedly for something, first in the pocket of her skirt, then in her velveteen blouse.

"Oh, Nakee, do you suppose I've lost it?" she cried, the tears coming to her eyes.

"Lost what?" asked Nakee, drawing closer to her.

"That turquoise Dineh Yazie gave me. And he was going to put it in a ring for me just as soon as he built the new hogan. What will he say?"

"Maybe it's in the roll with your sheepskin. Let me look," and Nakee ran his hand in the end of the blanket that had been thrown over White Spot's back. "No, it isn't there. Maybe you forgot it, Doli."

Doli thought hard. She tried to remember where she had put it that day her father had given it to her. She remembered that she had put it somewhere so she wouldn't lose it.

"I remember now. I hid it in the sand near Sotso's loom. I'm going back, Nakee." She turned White Spot around before Nakee quite realized what she had said.

"It's too far, Doli. Let me go."

"No, Nakee, you are big and strong. You must take care of the sheep. I'm not afraid with White Spot."

"Then you must hurry back before it gets dark. You can ride faster without the sheep. Be sure to follow the trail, Doli. I don't think you will lose it. The sky looks clear and the wind is low. It won't storm for a while, anyway."

"Bring her back safely, White Spot," said Nakee, as he patted the pony's head.

And then they were off. Back over the sandy trail,

back over the miles of desert they had traveled that morning.

"There's the mesa that was near our hogan, we're almost there," said Doli, spurring on her little desert pony. "Now I see the hogan, White Spot."

"What's that?" whispered Doli, drawing White Spot to a standstill. She shaded her eyes so she could see more clearly. It was a dark thing and it moved. "Oh, White Spot, it's a coyote, and he's not very far away! What shall I do?"

Sure enough it was a coyote. He had discovered the deserted hogan and had come to look around. Perhaps the odor of mutton had attracted him. He had found a piece and was chewing on it now.

Carefully and slowly she slid from White Spot's back. "Stay here," she whispered, "I'm going to try to get my turquoise before he sees me."

She lay flat on her stomach and crawled. Closer and closer she came to the pole near which was buried her precious treasure. She watched the coyote every minute. Once he moved. Doli lay still, scarcely breathing. When he had begun eating again she moved slowly, and when she reached the pole she quickly dug with her hand until she felt the paper that held her beautiful blue stone. Doli slipped paper and stone under her blouse and then slid backward as fast as she dared. It seemed miles back to White Spot but at last she was on his back.

"Run, White Spot, run," she whispered excitedly. And White Spot did run, oh, ever so fast, as desert ponies can run. The trail was easy to follow, and Doli was very happy. That's why it seemed only a little

while before she saw a speck in the distance. "That's Nakee. We're going to get back before dark, White Spot."

Nakee spied Doli and turned his horse to meet her. He had been watching that trail very closely for a long time.

"Did you find it?" he called.

Doli held her treasure high in the air so he could see it.

"But what took you so long, did you get lost?" asked Nakee.

Doli told her story. "You're a real Navajo girl, Doli. I'm glad you're my sister. I like brave girls," said Nakee proudly. "Let's tell Sotso and Dineh Yazie the story as we sit around the fire tonight. Look, they are stopping. Dineh Yazie must have found a good place for the camp."

And so the father and mother heard of Doli's experience as they ate their supper around the fire and they agreed that Doli was a true little Navajo girl. You may be sure she was a happy child as she lay curled up in her blanket that night out under the stars with her precious turquoise tucked safely in her blouse.



## DEDICATING THE NEW HOGAN

**I**T took three days to build the new hogan. Dineh Yazie, Sotso, some men who had stopped to help, Doli, and Nakee, all worked hard to make it the very best hogan they had ever built. Of course Doli and Nakee had to take care of the sheep during the day, but they looked forward to the evening when they could smear the mud into the cracks or pile on the brush.

As the little family sat around the open fire eating their breakfast the third morning, Dineh Yazie looked over to the hogan.

"I guess we can finish it by evening," he said. "Yes, tonight, at sundown we shall dedicate it."

"What does 'dedicate it' mean, Dineh Yazie?" asked Doli.

"You see, Doli," answered her father, "long, long ago, our gods had no hogan like ours to live in, they had to spend all of their time out-of-doors. One day, as they talked it over, they decided that they would build a hut in which they might have their ceremonies,—the sings and other meetings. So two hogans were made, one for the God of the Sunrise and one for the God of the Sunset. Before living in them, the gods made them holy to their use; they blessed them and made them pure and clean. The song that they sang has been passed down to us to use when we dedicate our hogans. We build our hogans exactly as the gods made theirs, so we dedicate them as they did."

## 8 PLAYMATES OF NAVAJO LAND

All that day Doli and Nakee talked of the dedication ceremony which was to take place that night.

"We had better start back now, Nakee," urged Doli, when the afternoon was hardly half over, "something might happen. We *must* be back by sundown."

The hour finally came when the big, red sun dropped behind the mesa and the day had come to a close. The sheep were safely in their corral, the hogan was finished, and those who had so carefully made it were ready to call upon the gods to bless it and make it pure.

The children watched intently. Sotso swept the floor of the new hogan with a little grass broom she had made, and then she built and lighted the first fire. It blazed up and filled the little mud-covered home with a warmth and glow that made everyone glad. They did not talk, they just watched. Then Sotso filled a flat bowl with corn meal and handed it to Dineh Yazie. Very slowly and very quietly Dineh Yazie rubbed some of the corn meal on every pole of the hogan; then with a broad sweep of his arm he scattered a handful on the floor and on to the walls. As he did this he began to sing in a strange tone:

May it be delightful, my house,  
From my head, may it be delightful,  
To my feet, may it be delightful,  
Where I lie, may it be delightful,  
All above me, may it be delightful,  
All around me, may it be delightful.

Then he threw some meal into the fire and went on singing:

May it be delightful and well, my fire.

Tossing some up through the smoke hole he sang on:

May it be delightful, Sun, my Mother's ancestor  
for this gift,  
May it be delightful, as I walk around my house.

Sprinkling some out of the doorway—

May it be delightful, this road of light [the  
path of the sun] my Mother's ancestor.

And still no one spoke or hardly moved. Doli and Nakee followed everything with their eyes.

Sotso stepped forward and, taking the bowl from Dineh Yazie, she threw a handful of the corn meal into the fire and said in a quiet voice;

May it be delightful, my fire,  
May it be delightful for my children; may all  
be well;  
May it be delightful with my food and theirs;  
may all be well.  
All of my possessions, well may they be made.  
All of my flocks, well may they be made [that  
is, healthy, and may they increase.]

The sun had gone far below the mesa out of sight and night was coming on. Sotso put some fresh wood on the fire, and hung a heavy blanket over the doorway to keep out the cold. Everyone sat around the fire. Then came the feast, the real party to the children. There were roasted mutton, da-di-nil'-ghaz (the little fried cakes the Navajos have especially for feasts), coffee, and piñon nuts,—everything that Navajo men and women and boys and girls like to eat.

But that wasn't all. A few days later there was another ceremony that was very important. The Navajo believes that, if he doesn't have this second ceremony, his hogan will be filled with evil spirits; and that his family will have bad dreams, or they will all have a toothache, or the flocks will die, so you see it is most important.

They invited their friends and relatives, and the shaman came, and they had a big feast again. At a certain hour the shaman sat on the hogan floor so he could face the east, and began to sing. It was a strange, weird sort of a song and very long. After a while some of the men joined in the singing. Nakee helped a little. Doli sat with her mother and watched, for Navajo girls and women don't sing the sacred songs. The singing was continued *all* night long. Only when the dawn broke in the east did they stop. The dedication ceremony was over. Dineh Yazie's hogan was now pure and blessed and safe for his family to live in.

Three or four days later Doli and Nakee were sitting beside the pool, waiting until the sheep were ready to go on. Doli began to build a little hogan right there in the sand with some twigs and mud. When it was finished she called to Nakee:

"Now we must dedicate it. You must be Dineh Yazie, and I'll be Sotso."

So they made believe dedicating their hogan,—sweeping the floor, throwing the corn, and repeating the chant as their father and mother had done. For a long while they had great fun playing the new game.



## A RUG THAT TOLD A STORY

SOTSO sat before her fire patiently stirring a strange-looking mixture of twigs, roots, leaves, and water in a great earthen pot. With her long stick she stirred round and round. What was she making? A new kind of food for dinner? No, Sotso was preparing dye and, as she worked, she dreamed of the color and design of the rug that she was soon to make.

Many Navajo women have given up this long, tiresome way of making their dyes and instead buy them or the wool already dyed, at the trading post. But Sotso still clung to the ways of her mother and grandmother. She thought the dye she made herself was very much better, brighter, and more lasting than any she could buy at the store.

For days Sotso worked getting ready for the weaving of her rug. Dineh Yazie had built the frame on which she had set up her loom. The wool had been sorted, washed, and carded; and now it would soon be dipped into the red or the black or the gray dye and hung up to dry.

"What are you going to weave into this rug, Sotso?" asked Doli one evening as she watched her mother get the things ready to start weaving in the morning.

"The sunset was wonderful tonight, Sotso. Why not put in the setting sun?" added Nakee hurriedly.

Sotso was glad the children were so interested.

"All right, Nakee, we shall have the great, red sun."

"Sotso has seen many strange and new things since we have lived in the new hogan," said Dineh Yazie. "She will have much to tell in her rug."

Every evening the little family would gather around Sotso's loom to read the stories that had been woven that day.

"There's the sun just coming," shouted Nakee with glee as he noticed the red ball forming in one corner of the rug.

"And here's the mesa that we pass down by the pool," said Doli, happy to have discovered something too.

All the next day, and the next, and for many more, Sotso sat before her loom. With skillful fingers she wove into the rug the story of things she had seen,—the sands of the desert, the blue sky, and one of the strange, new things that Dineh Yazie had spoken of. Doli and Nakee were puzzled.

"Sotso, what is it?" asked Doli anxiously as she studied the figure. "Look at all the holes in its side. It looks like a—"

"Oh, I know what *that* is," interrupted Nakee, "I saw one once. It's a thing the white man makes. It carries you like a horse, only it doesn't have legs. The white man calls it a 'train.'"

"That's just what it is, Doli," said her mother. "I have seen them pass by near the trading post. One day I was near enough to see the people's heads in the windows, and I have woven them in, too."

Doli's eyes sparkled. She looked and looked at the queer new thing.

"Is this its breath?" she asked, pointing to the white streak that indicated the steam coming from the engine.

"Yes, the train runs by water and fire," explained Sotso. "It makes a loud noise when it starts, and runs very fast."

"I wonder if that could be what I saw one day. Nakee had gone to look for a lost lamb. This great big black thing crawled along the desert and it rumbled like thunder. I thought the evil spirits were coming after me. Do you suppose it was a train, Sotso?"

"Perhaps it was, Doli. It won't hurt you. See these lines, they are tracks. They look like long poles. The train runs on those. It doesn't go anywhere you want it to, as a horse does," said Sotso. "Here is a flock of birds," she added, pointing to some black figures flying over the train.

"I think this is the very best story you have ever told, Sotso. What are you starting here?" and Doli touched the new rows.

"That's going to be another train that I saw. This one had cattle in it."

"Oh, can't I just try to weave a little piece of the train, Sotso?" begged Doli. "Just a little bit."

"Oh, you might spoil it, Doli," said Nakee. "Besides, we want to see the new train. Sotso can do it so fast, maybe she could finish it tonight."

"Nakee, don't you know Doli must learn to weave some day? She will want to do as her mother and grandmother and great-grandmother have done. It will take a great deal of practice to learn to weave a rug. I am glad she wants to try. Come, let's help

her. You may try, too, if you want to," answered Sotso.

And so Doli began to weave! Sotso guided her little hand in and out and back and forth. How happy Doli was! Presently Sotso let her do one row of plain gray all by herself. Nakee tried, too, but he didn't like it nearly so much as his little sister did.

"Weaving is for girls," he said after he had worked for a very short time. "I'm going to make silver rings and pins like those Dineh Yazie makes, when I get bigger."

It wasn't many days before Sotso said, "The rug is finished. Tomorrow I will clean it with sand and spread it on the ground to dry. In a few days we shall take it to the trading post."

"You will get a good price for it, Sotso," said Dineh Yazie proudly. "The traders all want Sotso's rugs. They say they are made so well and have such fine color."

"This one tells the best story, Sotso," added Nakee. "I hope I can ride on one of those trains some day."

Sotso was very happy to hear all these nice things about her rug.

As for Doli, she thought and thought about the strange horse without legs.

"Just imagine, White Spot," she whispered to her pony, "a thing like you without any legs, and only one eye, and a bark like that of the fiercest wild animal in the desert."

"Whnnnnnnnnnnn," laughed White Spot.



## “SLIM-MAN-WHOSE-COAT-DRAGS-ON- THE-GROUND”

**N**AKEE woke up one morning feeling very sick. He had tossed all night on his blanket and, when morning came, his face was flushed with fever and his head hurt.

“What is the matter with Nakee, Sotso,” asked Doli, as she looked at her brother. “His face looks like the setting sun.”

“The evil spirits are in him, Doli. Early this morning Dineh Yazie built a little hogan out by the butte, where we shall put Nakee until the spirits leave him. Dineh Yazie has gone for the shaman. Doli, you will have to take the sheep all alone today,” said Sotso, as she prepared the breakfast at the fire.

Two big tears rolled down Doli’s cheeks. She had never been out alone with the sheep. There were so many; suppose something should happen! And it would be so lonely without Nakee. But Doli swallowed hard and remembered she was a Navajo girl and once Nakee had said he was proud of her.

The shaman came before she left and she watched him do strange things to Nakee. He tried so hard to force out those evil spirits—but they just wouldn’t come.

“We shall have a Medicine Sing tonight at sundown,” said Dineh Yazie to the shaman.

What a long, strange night it was to Doli. She had

never seen an all-night sing before. People came from far and near; they all sat around the fire. Sotso prepared a great feast and everybody seemed to enjoy it, all but poor Nakee, who was feeling so sick. Then the shaman started to sing and the other men in the crowd joined him, and they sang and sang all through the night. When the sun peeped over the big, red butte in the early morning, they stopped. But poor Nakee wasn't one bit better. Then everyone thought that he was going to die, so they left him alone in his little hogan, for they were afraid of the evil spirits that they thought were in Nakee.

That next day Doli felt very sad. She walked along with the sheep and the day seemed very long. It was lonely without Nakee. Perhaps because she was thinking so much about her brother, Doli didn't notice one little lamb wander away from the flock. This little fellow happened to be one of Nakee's favorite sheep. He had named the lamb "Frisky" because he was so happy and gay and loved to run and play.

Frisky thought it was great fun to go off by himself. Of course, being only a little lamb, he didn't think for a moment that he might get lost or hurt or be chased by a wild animal. Suddenly, as he reached too far over a little rocky place, he fell forward, catching his leg in a narrow crevice. And all there was left to do after he had struggled to get free and had failed was to try to call Doli. "Baa, Baa," he cried in as loud a voice as he could.

Doli was still walking with the sheep, slowly and sadly, not knowing Frisky was in danger.

"Are you all alone with the sheep, Little Shepherdess?"

Doli was startled. She looked up and saw a white man sitting on a horse. Doli drew back and hid her face beneath her shawl.

"Don't be afraid, I won't hurt you," said the kind voice. He knew little Navajo girls were very shy, especially before white people.

And then Doli heard a faint cry—"Baaa—Baaa."

She forgot the white man. She knew one of her sheep was in trouble. Quickly she glanced over the flock that stood about her. In a moment she knew. It was Frisky. He was gone. And he was Nakee's favorite sheep. How bad Nakee would feel if Frisky were killed.

Then the white man in his kind voice said, "I have been on the desert many years. I'm sure I can find the lost sheep. Will you let me? You had better stay here with the others, for if you leave the flock alone, something may happen to them."

Doli knew she didn't dare leave the flock,—but she wanted Frisky,—so she said,

"Will you find him? Quick, he is Nakee's."

And the white man was off. He followed the faint cry. Doli waited and watched anxiously. Then she saw the white man coming back. Did he have Frisky? Yes, he was carrying him in his arms. Poor Frisky was very tired and very scared.

"Oh, thank you, thank you," said Doli as she took the little sheep into her arms.

"Nakee can have Frisky with him for now they are both sick."

"Who is Nakee?" asked the white man.

"He's my brother," answered Doli, not quite so shy now, as she was busy caring for Frisky's leg.

"And did you say he is sick?"

"Yes," answered Doli, tears coming to her eyes. "The shaman had a sing for him, an all-night one, but he could not drive the evil spirits out. I guess there are too many and they say he's going to die."

"Will you take me to see Nakee? It's getting near sundown, and besides, I think Frisky ought to have his leg fixed. I think it's broken. I can fix it if you'll let me."

"Oh, please, Frisky *must* get better."

So the kind white man put a splint on Frisky's leg and wrapped it up. Frisky was carried to the hogan in the white man's arms.

Doli put the sheep in the corral and then took the white man, who still carried Frisky, to the hogan. Dineh Yazie was making a silver bracelet—he stopped when he saw the white man coming. Sotso was cooking the supper. She looked up in surprise when she saw the stranger with Doli. Before either of them had a chance to say anything, Doli told the whole story; how Frisky had been hurt and how the kind white man saved him and fixed his leg.

"I know he can make Nakee better, Sotso," she said. "See how much better Frisky is and he might have died."

Because the shaman had not made Nakee well, and because they all loved Nakee and didn't want him to die, Sotso told the stranger he might see him.

The white man wore a black overcoat, and because

he was quite slender, Sotso called him "Slim-Man-Whose-Coat-Drag-on-the-Ground." The white man was glad they had given him a name of their own for it showed that they were going to be friendly to him.

He found Nakee very, very sick. He took two little pills from a box in his pocket and gave them to Nakee. He left two more with Sotso and told her to give them to him when she went to bed. He said he would come again early in the morning. And he did. He gave Nakee more medicine. Doli and Sotso thought it was some kind of magic, for they could see that Nakee was getting better. Every day he felt stronger. Once Doli saw Slim-Man-Whose-Coat-Drag-on-the-Ground close his eyes and say something.

"What did you do that for?" asked Doli.

"I was asking the Heavenly Father to help me make Nakee well. He loves Nakee too, you know."

"Who is He?"

And then every day the white man, who was a missionary, told them about the Father who loves Navajo people as well as white people, who wants His children to love Him and not be afraid. He told stories about Jesus and all He did here on earth. For many, many days he came to the hogan. Sometimes he stayed with Nakee all through the night. Then as Nakee grew stronger they would talk together about Jesus and the Heavenly Father.

"Perhaps when you are all better, Nakee, Sotso will let you come to our Mission School and learn more about the Heavenly Father and the Jesus way of living."



"Do you think I could go? I love the Father. He made you save Frisky and me."

When Nakee asked Sotso if he could go with Slim-Man-Whose-Coat-Draggs-on-the-Ground to the school of the Christian, Sotso did not answer right away.

It was hard for her to think of letting Nakee go away and learn about a strange God, and yet the white man had saved him when the shaman couldn't. Perhaps this God was not so fierce. And they had all learned to love Slim-Man-Whose-Coat-Draggs-on-the-Ground. At last she gave her permission and so Nakee got ready. Early one morning he threw his blanket over his pony, said "good-by" to Frisky and to Dineh Yazie and Sotso and Doli, and started out with his new friend to the Mission School.

"Remember all of the stories, Nakee, to tell us, and come back soon," called Doli.

"I will, Doli. You'll take good care of Frisky, won't you?"

## NAKEE'S HAPPY LAND

**S** L I M - M A N - W H O S E - C O A T - D R A G S - O N - T H E - G R O U N D came often to the hogan to bring news of Nakee to his mother and father and little sister. He told them how happy Nakee was and that he was working very hard on a surprise that he hoped to have ready to send them soon.

"What can it be, Frisky?" asked Doli of Nakee's pet sheep, as she tried to guess the secret.

"Ba-aa-aa," answered Frisky. He couldn't guess either.

Then one day it came! Slim Man brought it. A strange, white thing.

"What is it?" asked Doli, excitedly jumping up and down.

"Let's all sit down around the fire and I'll tell you about it," said the kind missionary friend.

"Sotso," he said, "you weave stories into your rugs and blankets, don't you? Well, the white man found a way to tell stories on paper, to carry messages. So he makes little pictures like these which are called letters and words. Now this is the message Nakee is sending you in this letter."

DEAR SOTSO, DINEH YAZIE, DOLI, AND FRISKY,

I have been trying so hard to learn to write so I could send you a letter. It's hard to make these pictures, but it's fun.

I am having a good time here. I know many stories now. We play games, too. I call it Happy Land.

Doli, there are lots of girls here. Wouldn't you like to come?

Love from NAKEE.

"Are there really girls there, Slim-Man? I'd love to make pictures like these, Sotso. Can't I go to the Mission School?"

"Such things are all right for boys, Doli. Navajo girls need only to learn to weave and care for the sheep," answered Sotso.

Sotso had never, never heard of a Navajo girl going away to learn reading and writing before.

Doli looked disappointed. Even though she was a girl she knew she could make pictures like that. The next day when she was all alone with the sheep, she took Nakee's letter from the front of her blouse where she had been carrying it since Slim-Man gave it to her, and with a stick she tried to copy some of the letter-pictures on the sand.

Slim-Man-Whose-Coat-Drags-on-the-Ground knew how bad Doli felt, so every time he visited the hogan after Nakee's surprise letter, he talked about the Mission School. He told of many fine Navajo girls who had gone back from the school and had helped their people to live better.

A few weeks later Slim-Man brought the best surprise of all to the hogan. He brought Nakee himself! Nakee had come home on what he called his first "vacation." Of course, everyone was happy to see him.

"Nakee, you are so big," exclaimed Doli, looking very carefully at her brother, "and you look most like a white man."

"I have grown taller, Doli, but I am still a Navajo boy. My face is clean. Perhaps that's why it looks a little lighter."

"Nakee, I still have the wonderful pictures you sent

me. I carry them in here," she said, pointing to her blouse. "Tell us more about your school," she coaxed, pulling him toward the fire.

All that evening and for two more days they heard about the children, the games, the stories, the white man's Wonder Book, and the kind teachers.

"It's a wonderful place, Doli. I call it Happy Land because everyone is so happy. And because we learn of the Heavenly Father who wants his children to be loving and happy."

Nakee wanted to take his little sister back with him. He knew Sotso was thinking about the sheep and wondering who would care for them if Doli should go away, too.

"Sotso," he said thoughtfully, "I think De Yashee and her brothers would take our flock with theirs for a few months. Doli and I will be back again before very long and then we can care for them again."

Slim-Man was standing by.

"Slim-Man," said Sotso, looking right into the white man's eyes, "are you very sure they will want to tend sheep when they come back from your school? Will they not become like white men?"

The children had wandered off. Slim-Man and Sotso were alone.

"Look at Nakee now, Sotso. See, he has gone over to join Dineh Yazie. Now he is helping him fashion the silver bracelet he is making. He has not lost the love for the art of his fathers. We try to help the children to be better Navajos, not white men. Is not Nakee still the same brave boy he was before? Is he not still the skilled horseman that he always was?

Have these things been taken away? He is only braver, kinder, more loving, because he has learned to love the Heavenly Father who takes away all fear. Some day he will do much for his people."

It was all true. Sotso was very proud of Nakee. She believed her kind white friend who had at one time saved her little boy when the Medicine Man failed. She trusted him. She would trust him with Doli.

Later Sotso said to her little girl, "You may go, Doli, but always remember the ways of your mother and be a true Navajo girl." She laid her hand upon Doli's head in blessing.

Doli was so happy she just couldn't stop smiling.

"Oh, Sotso, when I learn to write letters, you will get so many you won't know what to do with them. Maybe Slim-Man can teach you to read them. And when we come home we shall tell you and Dineh Yazie all the stories, shall we not, Nakee?"

The next day they were on their way.

"I'm so happy, White Spot," said Doli to her pony as they journeyed along.

And Doli was happier each day that she lived at the Mission School. She had been alone so long, that it seemed strange to be with so many boys and girls, but she loved it when she got used to it. She enjoyed the stories, especially those about the Heavenly Father. She learned to talk with Him and to sing to Him.

"This is the happiest place there is, Nakee, isn't it?" she said to her brother one morning.

"Now do you wonder why I called it Happy Land?" he replied.

"No," said Doli, "it *is* Happy Land."



## LITTLE WHITE FRIENDS

**W**HAT a happy time Doli was having in Happy Land! Each day seemed to be filled with happiness. She had such fun playing with other Navajo girls and boys. That was a new joy, for you remember how she and Nakee had always been so alone out on the desert caring for the sheep.

"Don't you love to play ball, Doli?" asked Nakee one day as he threw a large rubber ball into the air.

"I like to play ball but I think I like to play with these dolls best," answered Doli, as she arranged the wide skirt on a Navajo doll. "I think it has been fun to help the big girls make these dolls."

Just then Miss Barclay, the teacher, called the children back to their rooms. They expected to go on with their reading and writing, they were all working hard so they could send their first letters home to their mothers and fathers. After everyone was quiet, Miss Barclay said with a smile on her face, "I have a lovely surprise for you this morning."

"What is it?" called out one little Navajo girl, greatly excited.

Miss Barclay held it high in her hand. It was white. It had some word pictures on it just like those they had been learning to make.

"Oh, I know, Miss Barclay," said Doli, jumping up from her seat. "I know, because Nakee sent us one once. It is a letter."

"That's just what it is, Doli; and where do you

suppose it came from? It has traveled many, many miles. Let's come up closer to our map and I'll show you where it started," said Miss Barclay.

The boys and girls crowded around the map. With eager eyes they watched Miss Barclay's finger as it traced the route the letter had traveled.

"Here in the great city of New York is where the letter started. There are some boys and girls, just your age, living in that city. They meet together every week to work and play. They have sent us this letter," and Miss Barclay began to read slowly and carefully.

DEAR MISS BARCLAY:

We liked the doll you made for our teacher. Will you make us two? Next time we meet we are going to bring pieces of material from home to send you. We hope they will be all right. We are going to keep the doll and one of the new ones here in our Primary room. We are going to give the other one to the Beginners. Won't that be nice?

We have seen lots of pictures today about your people. We are going to send you a surprise very soon.

With love from your new little white friends in New York.

Each little Navajo girl and boy was anxious to try to read the letter. And they began to ask questions about these white children.

"What do they look like?" "What do they wear?" "Do they have schools like ours?" and many, many more. Miss Barclay showed them some pictures of the big city and they had such a good time talking about their new little friends in the East.

"I like the little white children, Miss Barclay," said Doli, looking at the picture of a smiling little girl. "They look so happy."

"Can this little girl sing, 'Jesus Loves Me'?" asked a bright-eyed little boy.

"Yes, that's why she looks so happy," said Miss Barclay.

"I'm glad we can help make the dolls. Then they will know how we look, won't they?" asked Doli. "I wish the box of cloth would come soon."

It wasn't many days before Miss Barclay brought the big box from the Post Office. She put it in the middle of the floor. What fun those Navajo boys and girls had unpacking it.

"Oh, isn't that pretty," shouted one little boy. "That's just the color of my blouse."

"Won't this piece make a good skirt?" suggested Miss Barclay, holding up a piece of calico.

"I like this best," called Doli, reaching for a brilliant green piece. "Isn't it soft? It's velvet for a blouse."

"What's this?" Doli had discovered a wee package tucked in the corner of the box. She pulled it out. Every one crowded around Doli. Eyes grew bigger and bigger. What could it be!

Doli unwrapped the little package as quickly as she could. This was difficult, for her fingers trembled, she was so excited. Finally the last bit of paper was off. What do you suppose they found?

Why, a big bunch of beautiful beads for trimmings and necklaces. The children clapped their hands with joy. They liked the beads best of all. How nice the dolls would look.

You may be sure the next few weeks were busy ones for little hands that helped to make those dolls, and

what happy children they were as they packed the dolls when they were finally finished.

"Before we mail our dolls shall we ask our Heavenly Father, who is the Heavenly Father of our little white friends, too, to care for our gift and bless it, that it may carry our message of love to them?" asked Miss Barclay.

Every little head was bowed and Miss Barclay said the prayer to the Father.

"Let's send a letter to them, too," suggested Doli.

Everyone thought that was a fine idea, so Miss Barclay wrote the letter on the blackboard as the children told her each sentence.

"Couldn't we ask them to make *us* some dolls," said Doli. "Then we would know what *theirs* look like."

This was only the beginning of the happy times these two groups of children had. They wrote letters, sent their dolls, and pictures, and things they had made.

"I think I like Happy Land for two things," said Doli, "because I learned to make word pictures there so I could write to Sotso and to our new little white friends, and because I learned more about Jesus."

"I'm glad because I know John Smith," said Nakee, looking at a "snap" of the group from far-away New York. "I'd like to play ball with him."

"And I'd like to play house with Mary," said Doli, pointing to the girl she liked best in the group.

Maybe Nakee and Doli will be able to see their little friends some day, when they get bigger and come east to school or to visit.

## PART II

BACKGROUND MATERIAL FOR THE LEADER





## THE NAVAJO

**N**O one knows where the Navajos came from nor when. It is generally supposed that they are of Athapaskan lineage,—tribes whose languages are related to the Dené of the northwest. The Navajo tribe originally was found inhabiting the wide range of mountain and valley country in southeast Utah, southwest Colorado, northwest New Mexico, and northeast Arizona. It is claimed by some authorities that they entered the region as early as the thirteenth century, but they probably were there much earlier.

Spaniards living in the country applied the name Navajoa to the stretch of land on the San Juan and Little Colorado rivers; and as this tribe of Indians had settled there, they affixed the term Apache de Navajoa to them. The Navajos themselves did not accept the title but continued to call themselves as they always had, Diné (Tinnéh) meaning "the people." The term Navajo has clung to them, however, and today the tribe is identified by that name.

As the Diné migrated from the northland and came down through the region of the Southwest, seeking a desirable place to settle, it is supposed that they did not select the spot they finally occupied for their permanent dwelling place, but were halted in their progress by the Pueblos, who came forward to protect their northern borders.

In those very early days the Navajo people were few in number and exceedingly primitive. They subsisted on nuts and roots and covered their bodies with the skins of

animals. They fought, as all primitive peoples had to fight, to maintain their existence. As they migrated, Indians of other tribes and some Mexicans joined them. This accounts for the mixed blood in the race today.

In the sixteenth or seventeenth century sheep were introduced into New Mexico. It is said that the sheep were obtained from the Pueblos, who in turn had acquired them from the Spaniards by means of barter or pillage. This new acquisition affected the Navajos' mode of living. It afforded a new industry, and provided not only meat to eat, but also a means of obtaining more adequate clothing to meet the demands of cold winters. Gradually, utilizing the wool, the people learned the art of weaving. Automatically it made them a little less nomadic.

But as the years went by the Navajo became more and more warlike. He had to fight to survive the onslaughts of stronger tribes, and he found it necessary to guard his property rights against the steady pressure of white settlers. In 1867 a treaty was drawn up between the United States and the Navajos which provided that a certain section of land should be set apart for them and that the Government should aid them to establish themselves in the agricultural and pastoral pursuits for which both they and the land seemed most fitted.

Today we find the tribe maintaining its independence. The Navajos receive no financial aid from the Government save in education. The people have become self-supporting and peace-loving; perhaps this condition is due to the fact that they now possess the fifteen thousand square miles of land in northeastern Arizona and northwestern New Mexico, which were granted them in the treaty and set aside as the Navajo Reservation. They are industrious, pursuing the peaceful occupations of agriculture, sheep-raising, and weaving. Of the three hun-

dred different groups of Indians in our country the Navajo is one of the largest and most progressive. This tribe is not included in the category of the "vanishing American," for according to Government census, in less than fifty years the tribe has increased from eight thousand to thirty-five thousand in number.

The Navajos are sometimes spoken of as the Bedouins of America. They are a nomadic people, roaming about the desert with their flocks. Practically every family owns its own sheep; often there are from five hundred to a thousand sheep in one flock.

There are always some goats in every flock, because the goats lead the sheep out into wider pasturage, and also protect the sheep, for the goats will fight the coyotes. In addition, the goats are prized highly for their flesh and pelts.

The great stretch of open country which the Navajo must cover is too vast to travel on foot, so he has many horses, and men, women, and children alike are skillful riders. The desert ponies are sure-footed, as they well need to be, to carry a rider safely over the dangerous mountain passes; they will ford streams and are most useful in driving cattle. The Navajo engages in horse trading with his Pueblo neighbors.

## NAVAJO LAND

THE greater portion of the country in the northeastern section of the state of Arizona and northwestern New Mexico, commonly known as Navajo Land, is the largest Indian reservation in the United States. It covers a region as large as the combined areas of Massachusetts, Connecticut, and Rhode Island.

Originally this land, which rises to an altitude of from four to ten thousand feet above sea level, was a vast table-land underlaid in some sections by sandstone. Today we find a diversified formation; in the north and northwest portion there are valleys and prairies, and in the east and southeast deep canyons, high mountains, and elevated table-lands. This great change is a result of the workings of nature through the ages. Into the sandstone foundation the elements have grooved the deep valleys, gorges, and canyons, leaving many flat mesas and perpendicular cliffs. The Cañon de Chelly is one of the greatest of the canyons and is beloved and hallowed by the Navajos.

Travelers who have been awed by the picturesque beauty of the country have called it the Painted Desert. It is well deserving of such a title because of the soft lavender hue of the mesas and the reddish tint of the tufa buttes. The buttes are useful as well as beautiful to the Navajo, for they absorb water into their porous sandstone structures as it falls in abundance in the rainy season. In the spring the water gradually seeps out of the buttes and feeds many of the little streams and near-by pools.



There are but two short months when Navajo Land enjoys an abundance of rain—July and August—after which months and months of drought make the problem of water supply a serious one. Here and there about the desert are springs and pools, but these are quite inadequate to meet the demand. As we appreciate the great scarcity of rainfall in this partial desert land, we see how the buttes are a material asset to the Navajo. Such a condition inevitably affects vegetation. Statistics tell us that it takes from five to six acres of pasture land properly to feed one sheep, and as we consider the thousands of sheep that must be fed and supplied with water, we can well understand the reason for the nomadic life of these pastoral people.

The climate is quite severe and varies according to location. Because of the high altitude the winters are long and extremely cold and the summers in the higher regions are quite cool. In the lower altitudes, however, the weather is extremely hot in the summer and mild in winter.

In the protected crevices of the canyons and in the shelter of the rocks wild geraniums, yellow poppies, forget-me-nots, weeds, sage, and yucca venture to lift their heads. About the springs and pools the stillness is broken by the chatter of blue jays, blue birds, and wild doves.

As we study more closely the possible products of the soil of this land of the Navajos, we discover that it is not desert in the full sense of the word. We find some fruits growing in the protected places, peaches (perhaps the favorite, introduced into the country by the Spaniard), wild cherries, apples, plums, a species of wild currant, gooseberries, and blackberries. The Navajo gives little attention to the cultivation of the fruits, however, and their growth is practically wild. He will plant a

peach pit and leave it to grow without any assistance from him. Melons, squash, beans, pumpkins, and onions are grown in small quantities.

Some wheat is cultivated. The fields are small and the results not very satisfactory. All of the work of harvesting is still done by hand. The grain is cut with knives and threshed in the old way, that is, the sheaves are laid on the ground inside of a crude enclosure and a flock of goats is led around and around over the sheaves until the grain is threshed out. It is then winnowed by being poured from a wide, shallow, willow basket, usually upon a blanket which has been spread on the ground. The grain is washed and then dried in the sun to cleanse it thoroughly and make it soft so that it can be ground in a rude stone "metate," the method used by the Indians of the Southwest for hundreds of years.

Indian corn seems to be the staple product of the soil. Strange looking corn fields may be seen scattered here and there about the desert, strange because of the way they are arranged, the plants coming up in clusters instead of in individual stalks. This is but another instance of the Navajo adapting himself to his environment, as a single stalk of corn could not resist the driving winds that sweep across the desert. The Navajo does not plow the ground in preparation for planting, as the winds would blow away the loosened soil, but he makes a hole with a long, pointed stick, pushes the stick into the ground to the point of moisture, removes the stick, puts ten or fifteen grains of corn into the hole, then covers it with a little soil.

In addition to the physical condition of the land of the Navajos, there are facts of interest concerning its early history. Who lived there before the Navajo? Investigations have been launched in an attempt to determine, if possible, what group of people inhabited the

country before the Navajo. Ruins have been unearthed proving the existence of some early dwellers. These have been found in the region of the canyons, indicating that the settlers were Cliff Dwellers. It is generally supposed that the arrival of the Navajo resulted in a desertion of the large settlements in the San Juan Valley. We are told that the Cliff Dwellers were a peace-abiding group, a fact which seems to be proved by the striking absence of weapons of war and the abundance of implements of domestic and agricultural use that have been found. Specimens of cotton woven goods have been discovered in the excavations. Skulls have been found intact, not crushed as they would be if war had been the cause, and homes seem to have been unmolested. The Navajo will not make use of any of the ruins that he might find; he will not live in any shelter where a man has died, much less where a man has been buried for hundreds and hundreds of years—the evil spirits would surely molest him. In times of emergency the Navajo might use a bit of a wall as a shelter for the flocks, or a little cavelike place to store any excess corn that he may have.

We find, then, that Navajo Land is unique and interesting; it excels in beauty, yet is barren and hard to cultivate; it claims for its own a history that tells of the workings of nature and the coming and going of ancient peoples; it is the home of the Navajo—influencing greatly his mode of living and his character.

## MANNERS AND CUSTOMS

### PERSONAL TRAITS

**A** PEOPLE'S disposition as well as their mode of living is undoubtedly influenced by environment. The demands of life, the adjustments of oneself to opportunities and natural resources at hand, and the contact with other people, all seem to be instrumental in fashioning traits of character. We must have a sympathetic understanding and a knowledge of these facts when we consider the traits of other people.

The Navajo is moderately tall in stature and has a reddish-brown skin that is roughened by constant exposure to wind and sun. As a result of his close contact with the out-of-doors and the constant battle with the forces of nature, the Navajo has gained great powers of endurance, has become extremely alert and quick, and is very active. He likes to run, and enjoys the excitement of horse racing. As he has to labor hard and long to get a living from the barren desert land, he has learned to persist and to go on in spite of failure. He lives from day to day, not worrying or preparing for the future.

Like all out-door peoples the Navajo is a skillful interpreter of weather signs. This ability is soon acquired by necessity. One fierce, sudden storm might rob him of his flock, and so he has to be constantly on the lookout for approaching storms. He has to know just when to move on from the hills to the more protected valleys and foot-hills.

To strangers the Navajo is shy and diffident. This characteristic is no doubt a result of the isolated life

which he leads. The children are especially hard to approach but, after their confidence is gained, they are very friendly.

The Navajo is not lazy but is willing to work at any job for which he is paid. We are told that this is an unusual trait among the Indians. He is industrious and independent, with the fearless strength of a warrior and the simplicity of a shepherd. He is ever ready to make a bargain and is usually honest in his dealings.

On the whole, the people are law-abiding and peaceful. Few crimes and vices are reported from Navajo Land. Gambling is a "sport" enjoyed by the men. They go so far as to wager their very clothing.

Superstition, fear, and ignorance motivate and direct the development of the personal habits and traits of the Navajo.

### DRESS

In the matter of dress the Navajo differs materially from the traditional American Indian. He does not wear feather headdresses or leather garments, but clothes himself in the simple costume that is fitting to his pastoral life.

The women and girls wear very wide skirts usually made of yards and yards of dark cotton material. There are four widths about the waist and a deep ruffle of seven widths around the bottom. Such a skirt is well adapted to horseback riding and walking, and is most serviceable in providing warmth. Tight-fitting jackets of velveteen are commonly used, and are in the brightest of colors (red, purple, and green). The neck is high and the sleeves are long. Coats are not used, but usually a blanket is worn around the shoulders.

The men wear trousers, long and quite wide, often



decorated down the sides with silver ornaments, and a silver belt. Some of the men use the velveteen blouses too, while others prefer a soft shirt of khaki or some other dark material. Because of his out-of-door life the Navajo does not like clothing that restricts his freedom in the least; thus he wears no collar, hat, or suspenders. Being partial to bright colors, he usually knots a gay handkerchief about his neck and also around his head.

Years ago both men and women usually wore high bootlike moccasins of deerskin. Today many of them wear shoes that are sold at the trading post.

The Navajo men, women, and children are alike in their love for beads and silver ornaments, earrings, bracelets, girdles, and rings. (See Picture Sheet listed in the Bibliography for a picture of a silversmith and a little girl with a necklace.) They decorate their horses with silver trappings often of more value than the horses themselves. Much of the jewelry is set with turquoise.

The fashion of bobbed hair has not reached Navajo Land. Many of the younger girls, who have attended school, wear their hair bobbed, but the older women simply part their hair in the middle and draw it back firmly into coils at the back of the head, sometimes tying a broad ribbon between the coils.

On the occasion of a dance or ceremony the Navajo dress is more picturesque. Sometimes the men will wear trousers that are made of brilliant calico. "One fellow's leg was a riot of gaudy parrots," reports one traveler who witnessed a dance. Gay shirts and kerchiefs are donned. Moccasins, stained red, add to the brightness of the costumes. Little bells on the moccasins and belts make the small girl's attire more festive.

In all events we find a very strong Spanish touch in the dress of the Navajo. The handkerchief about the head, the wide flappy trousers, the gaudy colors, the love

for much jewelry, all of these undoubtedly are marks of Spanish and Mexican influence.

### DWELLINGS

The Navajo is not a dweller in tents, wigwams, or tepees, but finds shelter in a dome-shaped, mud-covered hut which he calls a hogan. The original Navajo term for hogan was *qugan*.

Due to the fact that the daily life experiences and activities of the Navajo are not bound up within the four walls of a house or office building, his conception of a home differs widely from ours. The out-of-doors is his real home, and most of his time is spent in the open. Consequently, the hogan to him is merely a convenience, a place wherein he may be protected from the wintry blasts, and a storehouse for his few possessions. Even though the Navajo does not consider his hogan all-in-all, still it is a very sacred place. He builds it strictly according to the legendary design of the first blessed hogan of the gods, and is most conscientious about properly dedicating it with all due ceremony when it is completed.

Because of seasonal demands, the Navajo builds two kinds of hogans, one that is suitable for the cold winter and the other to meet the needs of the summer. Neither of these hogans is permanent, however. They simply serve as temporary dwellings to be abandoned when the flocks must seek new pasturage. The winter hogan is of necessity more substantial than that used during the warmer months. The selection of the hogan site is of utmost importance. Great care is taken to insure an unobstructed view of the east from the doorway, so as to receive the beneficial influence of the God of the Sunrise; a thorough inspection of the ground is made, in

search of any existing red-ant hills, the pest of the hogan; and lastly, the site must be within near reach of a spring or pool, and good pasture land.

One has to look closely to discover the hogans, they are so like the surrounding rocks and earth. As a rule the Navajo builds his hogan in a secluded place, away from the gaze of the passer-by. When the right spot is chosen, the task of building the hogan begins. A space large enough to accommodate the hut is cleared, and a circle drawn the desired size. As the deity designated no specific rules for the size or height of the hogan, the individual is free to determine that for himself. Another circle is made about a foot within the larger one; the ground within the inner circle is dug out to a depth of about twelve or eighteen inches, forming a basin-like excavation which is the floor of the hogan. This leaves a little ledge, a foot in width, which is used as a bench. The floor is then leveled and smoothed by the process of stamping until it is hard. Five large timbers or poles are stripped of their bark and used as the main supports of the hut; three of these must terminate in a spreading fork, the remaining two are selected for their straightness. The forked poles are placed firmly in the ground around the floor foundation with the top ends interlocked, leaving a space of two or three feet in diameter for the smoke-hole. The two straight poles are erected facing the east to form the doorway. The openings between the supports are filled in with logs and brush and the chinks and holes are stuffed with mud. A coating of mud about eight inches thick is smeared all over the hogan, and over this is piled a layer of brush. The mud roof will harden and become waterproof if it is not subjected to a steady downpour of rain.

The furnishings of a Navajo home are very simple. There are no tables or chairs save the "bench" around

the floor. The one room is used for everything—living room, dining room, kitchen, and bedroom. The family roll up in blankets or sheepskins at night and lie on the floor or out in the open. A pole is suspended across the hogan which does the duty of a wardrobe where the few extra garments of the family are hung. Perhaps all the accessories of a hogan may be listed in the following—a “Dutch” oven, coffee pot, frying pan, cooking pot, blankets, skins, a saddle or two, and a hand-loom. A stone- or wooden-stockaded corral is made near the hogan to house the flocks at night.

In many of the hogans the floor is not excavated but left flat. As with us, Navajo homes vary according to the circumstance, interest, and ambition of the individual. Those living on the fir-grown mountain-sides build their hogans of stone and timber, but always in accordance with the same traditional design.

The summer hogan is more open, being constructed of poles and brush alone. The Navajo calls this a *chahà ó* which is their word for umbrella or shade. *Chahà ó* well describes the function of the summer hogan. It is not an uncommon sight to see a family camping out in the open without even this shelter. Sometimes a lean-to is put up against the side of a rock.

In all cases, the strength of the timber, the hardness of the floor, and the covering make the hogan *nijoni* or “house beautiful.”

When the hogan is completed, it is dedicated to the use of the owner with song and dance. Neighbors—the closest is often miles away—relatives, and friends are invited to the ceremony. The Navajo wife first sweeps the hogan carefully with a little grass brush she has made for the occasion. Next she lights the fire. She then hands a dish of corn meal to the man of the family. He rubs the meal up and down the main poles of the hogan.

With a broad sweep he throws some meal on the floor while he chants a doleful incantation. Some he sprinkles out of the doorway and up through the smoke-hole. The wife then takes the dish and throws a handful of the meal into the fire as she quietly offers a prayer to invoke the blessing of the gods upon her children and flocks. After the "Hogan Song," as it is called, has been sung, the men in the company squat around the fire while the women bring in the food. It is set before the men, who literally dive into the common pot with their fingers. The women huddle in a corner by themselves as spectators only. The meat is broken into pieces and the bones are gnawed and socially passed from one to another. After the feast is over, tobacco and corn husks are produced, and all proceed to make and smoke cigarettes. The hogan gets blue with smoke and noisy with the chatter of many voices. After several hours the party breaks up, and those living near mount their ponies and go home, while the others roll up in blankets and sleep in the hogan with the family or out in the open. This ceremony is called *qugan-a'ula*.

Another event follows within a few days, the "House Devotions," which is similar to our house warmings but has far greater significance. If this ceremony is omitted, those who dwell within the hogan may well expect manifestations of the evil spirits; bad dreams will plague the family; they will be tortured with toothache; the flocks will die; ghosts will haunt the place; in fact, the whole life of the family will be affected by this neglect. The shaman or priest plays an important part in the rite of house devotions. After several hours of feasting and smoking, a large crowd gathering as before, the shaman takes his place under the west pole of the hogan where he can face the east, and begins the ceremonial "Hogan



Song." After a time the others join in and the singing is continued throughout the night. Often the crowd is divided into groups, and if one flags in the singing another takes it up. The songs are addressed to the cardinal points, the abiding places of some of the gods. Just as dawn breaks in the east, the last song is sung and the guests go back to their homes. For his duties the shaman is well paid in sheep or horses, which vary in number according to the prosperity of the family. The hogan is thus made pure and blessed.

Because the Navajos are a pastoral, nomadic people they do not remain in one hogan very long. They may or may not return to their winter hogan of the year before. Often they will move on to a new place, because they wish the renewal of the blessing that comes with a new hogan. Materials are always available and in two or three days a good-sized hogan can be put up.

### FOOD

The responsibility of preparing the meals for the family falls upon the Navajo woman. Her equipment is very limited and crude. A frying pan, coffee pot, an occasional spoon, a cooking pot of earthenware, and perhaps a few little baskets and bowls are the extent of her cooking utensils.

A Navajo menu consists in the main of roasted or stewed mutton or goat meat, coffee, and a bread called *navis kadi*. This biscuit-like bread is made of flour and baking powder moistened with a little water, patted into cakes or biscuit, and baked or cooked in the frying pan. As a special dish, in honor of a guest or on the occasion of a feast, *da-di-nil'-ghaz* are served. These are little biscuits similar to *navis kadi* but are cooked in hot mut-



ton tallow very much as we fry doughnuts or fritters. Piñon nuts are a delicacy enjoyed especially by the children. They like to gather them and nibble on them as they walk along with the sheep. The Navajo uses little or no intoxicating liquor. Any knowledge or taste he may have for it has been given to him by the white man.

It is said that the Navajo family has two good meals a day, breakfast and supper. They have the reputation of eating to the last crumb all the food that has been prepared for a meal. The problem of "left-overs" never has to be considered. The large pot containing the stewed meat is set on the floor of the hogan in the midst of the family group, who gather around it. Everyone helps himself, using his fingers or soaking his *nauis kadi* in the gravy. No dishes are used save a few cups for the coffee. Chicken or eggs cannot be obtained in that part of the country, so are not included in the diet. The trading posts now keep supplies of canned vegetables, etc. Dishes and pans are cleaned just before each meal with water if it is available, otherwise they may be scoured with sand.

Back in the days when the tribe had little contact with the white man, cooking was even more primitive than it is today. All of the flour used had to be ground by hand between two stones, a long and tedious process. The corn cakes were buried in the hot ashes in a hole in the ground and left to bake. A tea was made of a certain native weed. The Navajo does not like tea now, so he drinks coffee in great quantities.

Today more modern implements have been introduced and are being used, improving somewhat the methods in cookery. Such supplies as flour, coffee, baking powder, and sugar are purchased at the Indian store or trading post.

## SOCIAL RELATIONSHIPS

The nomadic life of the Navajo necessarily controls his social contacts. There are no villages, for the temporary dwellings are isolated, usually only one or two by themselves, and for considerable intervals of time, there is no opportunity for social intercourse. There are several instances, however, when the Navajo breaks down these barriers and has dealings with his fellow men. On the occasion of the building of a hogan the men will combine their efforts in helping to construct the home, whether they are friends or strangers. They come together in their dances and ceremonies and feasts and meet often at the trading posts.

The Navajo finds perhaps his greatest social contact at the trading post. Here he sells skins, wool, blankets, silver ornaments, and jewelry. For these the law requires that he receive payment in United States money. At the post he buys his supplies, cooking materials and utensils, clothing, shoes. Often during the hard winter months he is obliged to run up a bill which is liquidated in the spring when he has more things to sell. Sometimes he pawns silver jewelry and gets it out in the spring. As yet the Navajo has not learned to look ahead and prepare for the hard times of the winter.

The Navajo has had for many years a kind of unwritten law concerning the use and ownership of the natural resources of the land. These he considers common property with all having equal rights. All tillable land is subject to individual ownership, which may be established by occupancy only. The first to come takes possession and may hold it as long as he works the soil; but as soon as he fails to do so, another may rightfully demand the property.

Despite their isolation, the feeling of group conscious-

ness among the Navajo is strong, due largely to the presence of clans, whose primary function is social rather than governmental. There are forty clans existing among the tribe, and these have been merged into six larger groups. The relationships of these clans to one another and among themselves are quite complicated, with many rules and regulations. For instance, there is a clan regulation regarding marriage that is most complex.

The social status of the Navajo woman is comparatively high. When she marries she enters into a matrimonial partnership, at least as far as ownership of certain things is concerned. She usually owns the flocks, and her word is law pertaining to them. She has supreme control of the children; the husband cannot discipline them without her consent. There is but one exception. When the daughter arrives at a marriageable age, the bargain or sale to the suitor is made by the father. The Navajo woman is quite independent. She weaves rugs and blankets which she sells for a good price along with extra wool at the trading post. She bears more than her share of the family burdens, carries the wood and water, cooks the meals, spins, weaves, and sometimes goes out with the flocks.

In marriage, if the partnership proves unsatisfactory, it is easily dissolved.

The marriage ceremony is unique and symbolic. A wedding basket is made by an elderly Navajo woman,—she is more acquainted with the way it should be fashioned,—into which is put a pudding-like cake made of mush. This is placed on the ground by the shaman and marked off by him into sections with lines of pollen. Pollen is then sprinkled around. The boy and girl sit beside the basket and at a given signal begin to eat the cake within one of the sections, the boy beginning first. Sometimes their hands are washed before the eat-

ing ceremony to make them pure before they touch the sacred food. When the cake is finished they are pronounced man and wife. Much advice is then given by the adults present. The bride's little sister or brother will go with her to care for her flocks until she has children of her own old enough for the work.

The children must undertake the responsibilities of maturity early in life. When babes, they crawl around the hogan floor with the baby lambs and goats, or are carried on the backs of their older sisters as they tend the flocks. When five, six, or seven years old they are set to the task of caring for the sheep. They must know how to find good pasture land, where the springs are and, with the help of their dogs, must be ready to protect the flocks from coyotes or mountain lions. Several children will go out together and roam the desert lands for hours, sometimes days, leading the flocks.

There is absolute obedience on the part of the children to their parents. Because they are children and have the innate desire to play, these little shepherds and shepherdesses find time to pretend and make believe. They imitate their parents, make little play hogans, model miniature sheep and horses out of mud, and fashion dolls out of bits of sticks and grass. They do not, however, have the freedom for play that our children enjoy—their first obligation is work.

## RELIGIOUS BELIEFS AND RITES

IT is thought by some people that the Navajo is not religious, probably because he does not make much demonstration of his religion as such. The Navajo differs somewhat from his Pueblo and Hopi neighbors in some of the outward expressions of his beliefs; he neither engages in snake dances, makes totem poles, nor worships graven images of his gods. In spite of the absence of these and other observances which are so commonly associated with the religion of the American Indian, the Navajo is intensely religious.

The one conspicuous place of worship that is sacred to the heart of every true Navajo is the medicine lodge. Here in this great hogan-like structure we find the holy altar, which is richly ornamented with feathers of brightest colors and with large stalks of corn and feathery grasses. Before the altar, spread upon the floor, are the sand paintings of the Navajo priest, over which songs and prayers are raised to invoke happiness, success, and healing. The medicine lodge is hidden from the view of the white man, save for a few favored ones who have won the confidence and friendship of the people.

It is of interest to note more in detail the nature and significance of these sand paintings. They are the expression of religious beliefs and legends reproduced in symbolic form upon the sand floor of the medicine lodge, primarily for the purpose of healing the sick. On these occasions, however, blessings are also sought for the entire community. In preparing the lodge for the painting, several men bring in blankets full of dry sand and spread

it on the floor to cover a space about twelve feet in diameter with a thickness of three inches. The surface is then carefully leveled and the artist's canvas is ready. Sandstone, red, yellow, and white, and charcoal ground into a fine powder between two stones, supply the artist priest with his materials. Crouched upon the floor with his little pine-bark trays containing the powders before him, the priest plans the layout of his design. He then takes a bit of the powder between his first finger and thumb and allows it to trickle slowly upon the dry sand canvas, fashioning intricate pictures of great meaning. His accomplishments are very remarkable, for every bit of design is reproduced from memory. If by chance a mistake is made, it is blotted over with plain sand and the design is again put on, for the painting must be perfect to insure its value.

In the American Museum of Natural History in New York City there is a very interesting and instructive model of the interior of a lodge, picturing a priest at work on a sand painting. The following is quoted from the description given there:

This sand painting represents a cross composed of two logs whirling on the surface of a bottomless lake, believed by the Navajo to be near the junction of the San Juan and Colorado rivers. On the ends of the logs are represented pairs of seated divinities, the outer ones with circular heads being males and the inner ones females. By the border at the east is the Talking God, carrying a squirrel skin as his medicine bag. Opposite, at the west, is the House God, the constant companion of the former. At the other ends, north and south, are the Hunchback Gods, who are associated particularly with the mountain sheep. Encircling the picture is a rainbow goddess in whose hand rests a vessel containing medicine. From a bowl of water in the center grow stalks of corn of four sacred colors, white toward the east, blue the south, yellow the west, and black the north. This picture, together with the songs, expresses a desire for good crops and an



abundant shower of rain. The picture gods are sprinkled with water and blessed with strewn pollen before parts of them are lifted and applied to the body of the patient. As soon as this is done all those present who are ailing rush to the picture, seize the colored sands, and apply them for their own healing.<sup>1</sup>

The Navajo priest, he who makes the sand paintings and officiates at the altar worship, is called a shaman, a priest of the sun. He represents the people before the Sun God, and the Holy One to the people. He is said to be endowed with power from the deity which enables him to cure all ills of body and mind. To the Navajo, disease, death, misfortune, and other catastrophies of life are simply manifestations of evil spirits; if these are driven out, health and peace are restored.

Navajo mythology contains a wealth of beautiful imagery, striking in its originality and uniqueness, and reflecting to a large extent the world of nature in the great southwest. The Navajo worships many holy ones,—*Digi-ni* as he calls them, in addition to the Sun God, the father, and the Earth, the mother of his being. The gods once dwelt on earth, according to Navajo belief, and are now abiding in sacred places such as the Cañon de Chelly, the cardinal points, and others, thus making these places holy. Religious ceremonies last generally for nine days, are elaborate and ritualistic in character, and abounding in chants. The Navajo word for ceremony is *hatal*, meaning chant, indicating the importance of music in the rite, and explaining the term “sing” so often applied.

The tribe claims for its own a great collection of *hozho’ ja*, or holy songs, which were originally given to the Navajo by the gods. They are songs of peace and

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<sup>1</sup> For picture of sand painting see Picture Sheet, Indians of the Southwest. In *American Indians—First Families of the Southwest* is a good picture of a Navajo sand painting. See also *Natural History*, Vol. XXV, No. 1, p. 50.

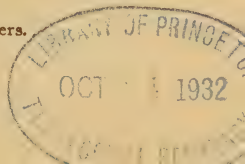
blessing and are instrumental in shedding protection upon the people. A *hozho' ja* song is sometimes used to introduce a ceremony, but more often provides the concluding benediction and blessing. There are literally hundreds of these songs; for one ceremony there may be as many as two hundred, none of which may be used in any other rite. There are songs for every phase of life; for travel, sickness, prosperity; for the sheep, that they may thrive and increase; for the home; and many others. Many illustrate old tribal myths that have come down through the generations. The greatest of care is taken in the singing of the sacred songs, for if one mistake or omission is made the singing must stop, the value of the song thus having been impaired. Sometimes a single error will cause the breaking up of an entire ceremony. It is not uncommon therefore to see a group of Navajos, led by their shaman, singing with their eyes closed so that they may better concentrate upon the duty at hand. The songs are sung in a monotonous tone, and by men's voices only. An educated Navajo has given to us this thought concerning the spirit of the *hozho' ja* songs:

Our holy songs are like the Psalms of David, we sing them as the white man says his prayers. Our hero Nayenezraniis is like the Bible hero David. By our holy ones were the songs made, even as the Bible was made by holy people.<sup>2</sup>

Perhaps a brief explanation of a few of the holiest of the songs will give us a little hint as to the nature of their content.

The Song of the Hogans is one of the oldest and most revered. It tells the story of the building of the first two hogans. The god of the sunrise, Hastyeyatli, and the god of the sunset, Hastyehogan, once lived in the great out-of-doors. One day they decided they would like to

<sup>2</sup> NATALIE CURTIS—*The Indians' Book*; Harper and Brothers.



have a place where they could sing their songs and carry on their worship; they therefore made the first hogans. A long chant has been handed down which is sung by the shaman at the dedication of new hogans. A detailed description of this ceremony is given under the heading "Dwellings," page 41.

Perhaps the most picturesque of the chants is the Mountain Chant. The ceremony is really a dramatization of a great cosmic myth in which the religious symbols of the tribe are perpetuated. Costumes are elaborate and dancing and singing predominate.

The Rain Chant is another of the great songs. The Navajo believes there are two rain gods, the Male Rain, which is manifested in the storm—the thunder and the lightning—and the Female Rain, which is expressed in the gentle shower. These gods feed the springs and are thus responsible for vegetation. They are thought to live in the Rain Mountain which is said to be a distant hill west of Zuñi. This mountain is also the dwelling place of the Rain Youth who is one of the Divine Beings. It was the Rain Youth who composed the rain songs and gave them to the people. The song tells of the journeys of the Rain Youth to earth, how he comes down with the rain from the Rain Mountain amid the songs of birds, who are singing with joy. He goes down through the pollen of the corn and there, covered with pollen, is hidden from the eyes of men; only a great mist may be seen. The Navajo says it is well to be covered with holy pollen, for it is the symbol of peace.

For the celebration of the Night Chant or *Yebitchai* a special lodge is made. Since many of the older ones were made of logs slanting from the bottom to the top, this type is often followed. A flat-topped structure is also satisfactory, as there is little danger of rain in November, the favorite month for this ceremony. It lasts

nine days and nights. The more important rites included are the blessing of masks worn by the dancers; offerings made of short reeds filled with tobacco and feathers; and sand paintings. An additional fact of interest pertaining to this chant is the belief that in one of the old cliff ruins, a rock formation called by the Navajo "White House," supernatural beings dwelt, and that a Navajo was at one time taught many of the songs and rites of this chant by these gods. The main events take place in the medicine lodge where the sand paintings are, but the ceremonies on the last night are performed out-of-doors to provide ample room for the dancing.

Color to the Navajo is sacred and symbolic. Thus all color used in the sand paintings and in the weaving of blankets has significance. Red, the color of the sun, tells of warmth and life-giving power, proving that the great Holy One is not dead, but a living, divine personality whose gaze penetrates all that is exposed to its rays. White, the white light of the East; blue, the cloudless South; yellow, the beauty of the sunset; and black, the dark clouds of the North.

The Navajo harbors many superstitions. As has been said, he believes in the existence of evil spirits or *chindi*. The only antidote for *chindi* is singing and drumming over the one who is possessed. This is done at first by relatives and friends of the patient, but if they do not succeed in driving them out, a shaman is called in. Here in substance is an account of a Medicine Sing as related by a visitor.

The sick man was stretched on a rug before the hogan fire; just beyond the doorway was another fire before which were seated many men. Scores of young Navajos, refusing to dismount from their ponies, drew up close to the fire to be spectators only. Suddenly from the hogan came a band of solemn-faced men led by an old shaman who bore a staff to which a gourd drum was

tied. They formed a line on either side of the priest and silently swayed together with shoulders touching, for several minutes. The old man then tapped his drum, intoned a howl, and with one accord the whole group began chanting. In time with curious rhythm they continued, swaying with an occasional hop step in place. Their heads back, they continued the weird chanting, now a long sustaining note, then a crooning melody with a sad, half-wild cry. For two hours the shaman led them in a steady sing, constantly beating his drum for encouragement. Then came a halt in the singing, the choir withdrew, and the center of the stage was taken by a man and a young girl who were soon followed by others. They darted about the group, pulling partners into the circle, and the dancing began. The girls literally hung on the blankets or coat-tails of their partners, a man acting as a pivot around which one or several girls would twirl. When they were dizzy and weary the girls collected twenty-five cents or more from their partners and proceeded to find others. The dance often continued in sections or running dances, as they are called. The second installment might be run off the next night, ten miles down the river. Whether the evil spirits were driven out of the sick man was a question, but it was a certainty that the girls had a good time and an opportunity was provided for the selection of a future husband. It is said that the young men who will not participate like to look in on the fun but do not wish to risk the heavy financial losses that are involved.<sup>3</sup>

The shaman is well paid for his services in sheep and horses which must be delivered before he can administer any of his remedies, else the gods will be provoked and cancel his power. If a patient has a lingering illness there is a heavy financial pull on the family, as the shaman's fees are high.

The Navajo has a horror of death, because for him there is no Happy Hunting Ground beyond. He will not live in a hogan where a person has died; he abandons it, and usually, before going, destroys it. He will not even eat food that has been cooked over a fire made of sticks torn from a deserted hogan. This fear is based on his

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<sup>3</sup> CRANE—*Indians of the Enchanted Desert*; page 68. Little, Brown and Co.



belief that evil spirits take possession of a body after life is gone. It is strange that the body of a little child is thought more malignant after death than that of an adult, no matter how much the latter may have sinned. In some cases the hogan is considered of more value than the patient, and the sick one is taken to some crude shelter or left in the open to die alone. It is not lack of love for children or dear ones but the terrible fear of the *chindi* that prompts such an act.

Believing that fish are the embodiments of the spirits of the dead, the Navajo will neither catch nor eat fish. They tell of an ancient battle after which many of the dead bodies of the foe were thrown into the river, and they believe that the spirits of these foes were turned to fish.

Fetishes play an important part in the life of the Navajo. They possess mysterious power, spirits of deity dwelling within giving to them power of protection and good luck. The fetishes are usually represented in the form of animals, the horse and sheep being the most sacred. A little horse carved from a piece of white limestone is carried on a journey to insure to the rider the endurance of the horse. The sheep fetish is carved from white spar, with eyes of turquoise, and is carried by the shepherds as a protection against disease and prey. The fetishes are made by the shaman. Pollen is used as a fetish to a certain degree. Everything used in a ceremony must be sprinkled with pollen; it is the most sacred of all charms. The shaman wears charms of bears' claws, deer's toes, and herons' heads. The bear is sacred. Long ago the Navajos did not have adequate weapons with which to conquer the bear and, being respecters of great strength, they idolized the superior strength of the bear. A Navajo will not kill a bear.

Navajo religion has a fund of legends and stories, many



of which relate to animals who once lived and spoke as men. These tales are told around the hogan fires winter nights and thus passed on from one generation to another. The coyote is the butt of many stories. Some say in the early times the land was filled with giants who were enemies of man and were most destructive. Another tale relates the story of the origin of man—that once men fell into sin in the world in which they were created, and as punishment they were driven up through a hole in the sky to the next world. Again and again they sinned, and again and again they were thus punished, until they reached the fifth or present world.

## INDUSTRIAL ARTS

**T**HE Navajo is industrious. He has taken hold of life's demands and the resources available to him, and today he takes his place with the other tribes in excelling in certain types of craftwork. Natural human curiosity and a desire to investigate and to express creative ability lead the Navajo to experiment with many kinds of handwork, but he has excelled most in the specific arts of weaving and smithing.

Pottery-making is one of the Navajo's minor accomplishments. There is not a great demand for pottery articles in Navajo Land, for a nomadic pastoral life does not lend itself readily to transporting bulky, breakable household utensils, and so the few pieces that the Navajo uses he buys at the trading store. The Pueblo Indians supply the pottery; they are far more skillful in that art.

Some of the Navajo women are skillful basket makers, but basketry is not practiced among them to any extent. It is the sacred baskets used at the various ceremonies, the wedding ceremony especially, in which they are most interested. These baskets can be made only by the older women, who are most familiar with the details and requirements of the rite. Any baskets that are needed for domestic use are secured by barter from the Apaches. The Navajo is quite expert in tanning buckskin and in making the leather into leggings and moccasins. The beadwork on these is done by the Utes.

It is apparent from even these few examples that trade with other tribes, as well as with the white man, is carried on rather extensively among the Navajo.

Probably the Navajo is best known by the rugs and

blankets that have come to us from the Reservation. Students of Indian work mostly agree that the Navajos learned the art of weaving from the Pueblos. It is thought that weaving is as old as basketry, which dates back to pre-Columbian time. The very early peoples observed the methods of the birds in the making of their nests and used the same processes in weaving twigs and grasses together. The first weaving done by the Navajo was in the making of garments for the girls. These early blanket-like coverings probably were made with broad stripes which were usually red in color. Later designs showed motives derived from the pottery made by the Pueblos.

As the art has progressed there have been various changes, and today we find the Navajo leaving behind him some of the old primitive methods and materials and accepting the more commercialized ways.

Usually the Navajo woman does the weaving, although occasionally a man will exhibit unusual skill. Shortly after the new hogan is erected, the woman chooses the poles and sticks most suitable for her loom, and superintends the making of it. In most cases the loom is put up outside of the hogan. First there is a framework of two long straight poles and a crosspiece which is all covered with brush and arrow weed to protect the weaver from the sun's rays. Under this the loom is set up. The Navajo woman considers it a serious task to weave a blanket or rug, and feeling the great responsibility of the work, she prays that she and her work will come in contact with only the beautiful. She weaves into her rug stories of the things she sees or dreams of, stories of the gods and the many religious ceremonies that are a part of her very life. Thus, in making the rugs, it is the religious rather than the decorative significance that is emphasized.

No two specimens of Navajo weaving are exactly the same in design. There is a superstition that there must never be produced a piece of work that is complete in its design. Death to the weaver is the penalty. This accounts in part for the odd stripe or the extra god or bit of lightning that is added in every rug. Corn is sometimes symbolized, as it is one of the most sacred gifts of the gods. It is represented by an upright stem with waving leaves on either side, the corn branching out higher up the stalk with the pollen-laden flower waving above. Lightning is portrayed by black zigzag lines on a white background or by white lines on a black background to represent lightning on the face of a cloud.

Color, as has been said, is sacred and symbolic to the Navajo, therefore he weaves bright colors into the rugs. Dyes were introduced first to the Pueblos by the Mexicans or Spaniards, and the Pueblos in turn passed them on to the Navajos. The Navajo native dye is made of roots and twigs and flowers. Black is made from the leaves and twigs of the aromatic sumac; yellow from ochre and a gum of the piñon; red from the boiled bark of the alder and mountain mahogany. The mixing of colors is interesting. To produce a blue-black, for instance, the Navajo sets the leaves and twigs of the sumac to boil in an earthen pot for five or six hours. In the meantime ochre is reduced to a fine powder between two stones and roasted slowly over the fire until it becomes a light brown, when it is combined with an equal amount of piñon gum and put back on the fire. It is quite mushy at first, but after it has been roasted and dried it darkens and at last it is a fine black powder, ready to be cooled and thrown into the sumac water. Together these form a rich blue-black fluid. Unfortunately native dye is giving way to a great extent to commercialized dyes, but there are still a few Indians who cling to the old ways.

The sheep are shorn in the spring. The wool is sorted and is sometimes washed by pouring hot water and yucca root over it as it is spread out on a flat stone. Sometimes it cannot be washed because of scarcity of water. The wool is carded with little hand cards and made ready for weaving, every process being done by hand. Any wool that is left over or that is not used for weaving is sold at the trading post, where it brings from fifteen to twenty-five cents a pound. Many of the weavers even buy the wool which they prepare for weaving.

The rugs and blankets are very well made. Sometimes they will hold water, they are woven so firmly. The weaver starts her work from the bottom of the loom and works toward the top. After finishing a rug, the Navajo woman proceeds to clean it before taking it to the trading store. To clean it she may spread the rug on the sand and allow it to remain buried for a day or so, after which she scrubs it well with sand, using a little brush. Then she beats and shakes it, and leaves it in the air and sun to dry. Or, she may scrub it in water, lathering it well with yucca suds and brushing with the bark of cedar.

In recent years the Navajo has found that the blankets he weaves are too heavy and bulky for desert wear, so for his own use he buys American machine-made blankets of lighter weight. Moreover, it is said that the markets are flooded now with Navajo blankets. All this may mean that the Navajo will in time be influenced to give up weaving.

Smithing is the other craft in which the Navajo excels. This art he probably learned from the Mexicans. Silver seems to be the most accessible metal, so it is the one used most extensively. Originally the Navajo secured his silver from the Spaniard, now he uses Mexican or United States coins or bars of silver that he may obtain

through trade. The Navajo men are expert smiths. Smithing facilities are very crude—a little forge, some charcoal, clay or sandstone molds, a blowpipe, and tongs, are among the limited equipment. The anvil is any piece of iron that may be found, a rail or perhaps the butt of an ax. The metal is pounded with an ordinary hammer. With these the Navajo smith fashions bracelets, necklaces, and brooches, disks for belts and trappings for the horses, many of which are beautifully set in turquoise.<sup>1</sup>

Silver jewelry, to the Navajo, is similar in value to the white man's bank account; he turns a great part of his money into it and often borrows on it. Men, women, and children are ornamented with silver jewelry. Religious symbols are expressed in the pattern, snakes, lightning, the rising sun, etc. The Navajo is noted for his originality in design. Bridle ornaments are very gay and often of more value than the horse which is wearing them.<sup>2</sup>

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<sup>1</sup> An excellent exhibit of this silver jewelry may be seen in the American Museum of Natural History, New York City.

<sup>2</sup> There is a very interesting model in the American Museum of Natural History in New York City that depicts the life of a Navajo family. It shows the children with the sheep, the mother at her loom, other women preparing and dyeing the wool, and the father at his smithing. For a picture of this model see Picture Sheet, Indians of the Southwest, listed in Bibliography.



## EDUCATION—SECULAR AND RELIGIOUS

THE problem of education is a very difficult one among the Navajo people. To them there is no need for white man's learning, and the children are needed to care for the flocks, consequently it is not uncommon to see a mother hide her children from the authorities.

In 1868 a treaty was made with the Navajos making provision for the establishment of a schoolhouse and teacher for every thirty children of school age. Today there are more than six thousand children without school facilities on the reservation.

It was many years ago that the missionaries went to Navajo Land. Ethel C. Clark writes: <sup>1</sup>

The history of the mission work among the Navajos began when the Presbyterian church sent a missionary, Rev. A. H. Donaldson, to Fort Defiance in 1873. He labored for a time and died on the field. After a few years the Presbyterians abandoned the station and the Methodists took it up. They in turn gave it over to the Christian Reformed Church; the Reformed Church labored for eight years and then passed the Station back to the Presbyterians, who are still working there. In the meantime stations have been opened in other parts of the reservation by different churches. . . .

In spite of the difficulties of the Navajo language, an interdenominational language committee has worked out an alphabet and reduced the language to writing. It has also done invaluable work in Bible translation, so that now a large portion of the Bible is translated and being used in the camps and schools, most of the children in the schools being taught by the missionaries to read the Bible in their own language as well as in English.

There are five kinds of mission work done—school work, camp

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<sup>1</sup> ETHEL C. CLARK—Pamphlet, "35,000 Responsibilities and Opportunities"; Board of National Missions, Presbyterian Church.

work, medical work, community and industrial work; all with the same end in view, evangelization. Nor is evangelization confined entirely to mission schools. At each government school a missionary is stationed to whom the Indian department accords the privilege of giving the children religious instruction. Each child may be under his instruction two hours during the week besides two hours on Sunday. . . .

The hospital is a great blessing to those who will avail themselves of it. All too often, however, the Indians will not bring their sick to the white doctor until the medicine men have done their best and then it is often too late for anyone to help. The hospital has a two fold opportunity; it gives healing for the body and for the soul. To those who come and those whom the doctor visits there is always the opportunity of presenting Christ.

All the missionaries on the Navajo field do more or less camp preaching. With their interpreters they go for a day or for longer trips of a week or more to preach the gospel from hogan to hogan. This work is now done largely by native converts who have received training. Each station has a rather well defined parish for which it feels responsible. During the summer, camp meetings are held at central points over the reservation.

We can readily see that it takes a great deal of courage for a Navajo to break from his old beliefs and accept a new faith. The young people go to school and, while there, accept the new way of living, but often fall back into the old way upon their return to their parents' hogan, so great is the opposition of the medicine men and the older people. The fact that young men and women must adhere to the wishes and teachings of their elders or else be considered impertinent and disrespectful makes it doubly hard. In the hope that the older people will be gradually influenced by example, the schools and the missions are recommending that the young people strike out for themselves and not return to the hogans of their people. At Ship Rock, for instance, the graduates are given about five acres of ground, and help in building a house, also help in providing irrigation and getting crops started.

## THE NEED AS WE SEE IT TODAY AND HOW IT IS BEING MET

WE have thus reviewed very briefly the characteristics and environment of the Navajo, his peculiar manners and customs, his religious beliefs and ceremonies, his industrial abilities and progress, and his opportunities for education. Can we, out of such study, determine any needs or conditions that might be met or changed through our efforts?

We have seen how the Navajo is living in a primitive condition. Is it not necessary for someone to help him to tide over the years that lie between his state of progress and ours, so that he may better fit into the period in which he lives? We have observed how bits of modern method and improvement accepted from the white man have given to the Navajo a little higher plane of living without changing his natural mode to the extent of making it artificial.

Education, secular and religious, seems to be the best approach, the best bridge by which we can span the gap. Of the nine thousand children of school age on the Navajo reservation, only two thousand can be cared for in Government boarding or day schools, and in the mission schools of all denominations. What about the other seven thousand far out on the desert who are unprovided for? Superstition and fear and ignorance are deeply rooted and cannot be overcome in one generation, but each oncoming group under training gradually loses some of the old bonds that are holding back the people from realizing the best that is within them.

We need more schools in Navajo Land. We must help young native men and women to become leaders and teachers of their own people. Young people are graduating from the schools today, both Government and mission, who are being helped to start out in the new way to build homes that are more substantial and pleasant to live in, though constructed of the same natural materials at hand.

We need more good Christian schools where Navajo men and women may be trained to bring to their people the light of knowledge and truth that will free them from lives of darkness and fear. The Christian Church has a great opportunity in Navajo Land. Some splendid work is being done, but there is need for more. Only two per cent. of the people of the Navajo country are Christian.

The United States Government is attempting to lead the Navajo in the path of a democratic government, giving to them as much freedom as they are capable and desirous of having. They are considered wards of the Government under the Department of the Interior. The Reservation has been divided into districts, each of which is under an Indian superintendent with headquarters at Fort Defiance, Tuba, Leupp, Keam's Canyon, Arizona; and Ship Rock, New Mexico. There has been formed in recent years an All Navajo Council which meets yearly with the Indian commissioner to discuss and decide action to be taken in the big issues that definitely concern and affect the Navajo; as for instance, the killing of surplus horses, the improving of the breed of sheep and cattle, or what shall be done with the money secured from oil discovered on the reservation. Under the supervision of the Government local courts have been established where offenses are tried. Although the Indian agent may overrule the decisions of these courts, he does not often use this authority.

The Government is putting on a drive just now for the obliteration of trachoma. Steps have been taken to isolate as many cases as possible in the big Government school at Fort Defiance.

Projects are under way for improving the water supply. An attempt is being made to increase it. Great drills are seeking new water sources, windmills are being used to pump out the water, irrigation systems are being put in to safeguard the people against a shortage and to encourage agriculture.

The Franciscan Fathers are doing a splendid piece of work at St. Michael's, twenty miles out of Gallup. One of their most valuable contributions is the compiling of a Navajo dictionary.

Many Protestant denominations are bringing to the Navajo education, and the message of truth and freedom in the gospel of Christ. Let us do our share in the promotion of this great task that is only begun. Let us contribute our interest, our prayers, and our gifts, and most important of all, a sympathetic and helpful friendship with these, our neighbors.

## PART III

### SUGGESTED SESSION PROGRAMS

SECTION 1. FOR WEEK-DAY CHURCH SCHOOLS

SECTION 2. FOR SUNDAY WORSHIP SERVICES





## SUGGESTED PROGRAMS FOR WEEK-DAY CHURCH SCHOOLS

THESE programs have been planned to cover a period of from one hour to one hour and a half. Much more has been included than can be used in that time, but the diversity of material insures a wide choice to the teacher who must adapt it to her needs and to the time available. Both week-day and Sunday programs are based on actual experiment with groups of children from six to nine years of age.

### SESSION I

#### THE NAVAJOS AND THEIR LAND

##### MATERIALS FOR THIS SESSION:

MAP OF THE UNITED STATES. The Navajo Reservation should be indicated. The children will be interested in knowing the location and size of the great Southwest, its direction and distance from their own State. Study of the section should help them to realize that the Navajo Indians are not foreigners but native inhabitants of our own country.

A NAVAJO DOLL. Borrow one from a museum or obtain one from a Navajo school on the Reservation. If your denomination has a worker on the field, you probably will be able to get a Navajo doll from her.<sup>1</sup>

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<sup>1</sup> If you are unable to secure a doll through your own denomination, write to the Department of Young People's Work, Board of National Missions, 156 Fifth Avenue, New York City, for the name of a teacher to whom to write in order to secure a doll.

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PICTURES. Picture Sheet, Indians of the Southwest. *National Geographic Magazine* pictures of American Indians illustrating their modes of living, dress, homes, occupations, etc. For a list of pictures see Bibliography on page 130.

SCISSORS, tag board patterns for rag dolls, pencils, magazines, paste, tag board for mounting paper dolls, unbleached muslin.

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**Introducing the Course.** The group is seated with the leader, informally.

TEACHER: On my way home from the office last Saturday I was startled by a loud cry. It seemed to come from Billy's back yard. I stopped and looked up his driveway, and what do you suppose I saw? You never could guess! Why, there was a group of boys and girls dancing around in a circle, a strange kind of a dance—a hop and a step and then a rush to the center—ending in that awful yell. They were dressed up, too. They—well, instead of my telling you who they were, I have asked their leader to come to see us today and tell you himself. I'll call him in.

Billy comes in dressed in an Indian suit with a chief-tain's feather headdress. The leader and Billy had met before the session, and together they had planned the surprise and talked over the outstanding customs of the traditional Indian, his home, clothing, food, etc.

TEACHER: This is Chief Red Star. And, Chief Red Star, this is a tribe of white boys and girls who live in New York City. Now, Chief Red Star, if we build a little fire and all sit around it, will you tell us something about yourself and your people?

If possible, build a fire in a fireplace, or an open fire outdoors if the weather permits. If neither is possible, build a make-believe fire on the floor with sticks.

TEACHER: Will you tell us what kind of homes you live in, Chief? May we ask you questions? There are so many things we should like to know.

Through questioning, Chief Red Star might tell how his people live by fishing and hunting; how they make their canoes out of birch bark, and how they live in wigwams. He might also tell about their ceremonials and their war dances.

TEACHER: I have here some pictures of Chief Red Star's people. Perhaps he will tell us about them.

These pictures should cover all the outstanding facts concerning the traditional Indian. They will help in comparing the Navajo Indians with other Indians.

TEACHER: Chief Red Star, do you know anything about the many other tribes that live in our United States?

CHIEF RED STAR: No, I know just a little bit about some of the tribes that live near us. We trade with each other.

TEACHER: I met a man the other day who had just come from the West, and he told me about a tribe that lives there called the Navajos. I was so surprised to hear that they are so different from the Indians you know. Have you ever heard of the Navajos?

CHIEF RED STAR: No, I have never heard of them. Are they at all like us?

TEACHER: Do any of you boys and girls know about these people? Would you like to hear something about them?

Perhaps, first of all, it would be well to see where they live. Here is a big map of our country. Let's spread it out on the floor and see if we can find Arizona and New Mexico. Here is our State and we travel in this direction to the west. I read in some books written about the Navajo Indians that the Reservation—this place where the Navajos live—is the largest Indian Reservation in our country. It is as large as the states of Massachusetts, Connecticut, and Rhode Island put together. There are a great, great many Indians living there. That land has been given to them by our Government for their very own.

"Navajo Land," as it is sometimes called, is quite different from New York City. The pictures in these books will show us what it is like.

Show pictures clearly illustrating the desert, mesas, cliffs, flowers, and vegetation. Hold them up and pass

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around one picture at a time. Let the children tell what they see in each picture.

TEACHER: Do you think the Navajos use canoes as Chief Red Star's people do?

JOHN: No, there isn't enough water. There's lots of sand. I guess they can't fish either, can they?

TEACHER: No, John, we are told that the Navajos never fish. I wonder if these desert-land Indians use bows and arrows? Would they be great hunters?

RUTH: They don't have big forests.

TEACHER: So we can't think of the Navajos with bows and arrows, can we? You see, we have found several customs that are different from those of your people, Chief Red Star.

We spoke of the cold winds that blow across the desert. Do you suppose a wigwam would be warm enough or strong enough for them to live in when the cold winds blow?

BETTY: It might blow over. Do they make houses like ours?

TEACHER: Here is a fine picture of a Navajo house. If we look very carefully, we may be able to find out what it is made of.

The children will see very quickly that it is made of sticks and big poles and covered with a strawlike material which is smeared over with mud. Note the smoke hole.

TEACHER: This strange-looking house is called a "hogan."

Write the word on the board and help the children in pronouncing it. Always refer to the Navajo home as a hogan.

BOBBY (pointing to a child standing in the doorway of a hogan): There's a little boy in that picture. What is he doing?

TEACHER: Perhaps it is early morning. The family have just had their breakfast and this little boy—let's call him "Nakee" which is a Navajo name for a little boy—is going out to the corral to get the sheep. Here is a picture of a corral. You see it is a round place built with stones or poles where the sheep are put at night. Nakee will take a flock of sheep out to pasture. He will lead them about all day long from place to place. You

remember good pasture land is hard to find in Navajo Land. If Nakee has a little sister, she will go, too, to help. There is a great deal that a shepherd must think of—the stray lambs and the wounded ones. And he must listen for strange noises that tell of the coming of wild animals.

BETTY: Don't they play at all as we do?

TEACHER: It seems that little Navajo boys and girls don't get very much time for just play. They have to tend the sheep all day, every day, but I am sure they play some while they are caring for the sheep. Perhaps they make things in the sand—little make-believe hogans with which they play "house" as we do. They don't have any games like "Farmer in the Dell." They learn white man's games when they go to school. Chief Red Star, could you teach us a game that your children play?

"Jumping the Stream" is a good Indian game with lots of action. Make two chalk lines on the floor, parallel to each other and several inches apart. This is the stream. The players form in a line and proceed to jump the stream without falling in or getting their feet wet.

After the game the group reseats themselves around the fire.

TEACHER: I am going to hold up this picture of Nakee again. I wonder if you have noticed the kind of clothes he has on. Are they like Chief Red Star's clothes?

RUTH: He hasn't any feathers.

Show several pictures illustrating the types of dress for men, women, and children. Help the children to pick out likenesses and differences. The latter are very marked. The wide, full skirts, the velveteen jackets of brilliant color, the head-bands, the silver jewelry, all are characteristic of the Navajo dress.

TEACHER: I have a surprise for you that came right from Navajo Land. It was made by a little Navajo girl. Close your eyes very tight while I get it.



The surprise is a rag doll, made and dressed by a Navajo girl. One may get such a doll for the asking from most of the Government or mission schools. It would be helpful to them, however, if you would furnish some materials with which to make the doll and would send them the return postage.

BETTY: Oh, isn't she dear? May I hold her? Just look at her wide skirt and the beads around her neck! I'd love to have a doll like this.

TEACHER: I think it would be possible for you to get one, Betty, if you sent to Navajo Land for it.

JOHN: She could send a letter. Oh, but maybe they can't read English!

TEACHER: Little Navajo boys and girls are learning to read English in school. If it's too hard their teacher will help them.

Several other children want dolls too.

TEACHER: Perhaps we could send for two dolls. We might keep one in our room here and give the other away. I think it would be fun to give one as a surprise to our Beginners' Department.

The little girl who made most of this doll wrote her name on this tag. It is "Doli." I think we had better write the letter to Miss ———, who is her teacher in the mission school, and she will give it to Doli. We don't know Doli's last name.

BETTY: Do you have to send much money for them?

TEACHER: Doli's teacher wrote me a letter when she sent my doll, in which she answered that very question. She said that they don't want any money for the dolls. The Navajo girls like to make them and are happy to give them to us. They want to know us and be our friends. Miss ——— did suggest, though, that we could help by sending bits of material—gingham and bright-colored pieces of velvet.

HELEN: I can bring some like my dress for the skirt. My mother made this dress and she has some of the cloth left.

Many offers are made and the children promise to bring material with them for the next session.

TEACHER: Shall we take a few minutes to think of our letter to Miss ——? We ought to get it off today.

BETTY: Maybe we could send them something.

TEACHER: That's a very nice thought, Betty. Shall we ask Miss ——, when we write to her, to give us a list of the things she would like, and then we can choose the things we want to send?

Get suggestions from the group for the contents of the letter. Note the suggestions on paper or on the black-board. Help the children to frame the letter and select someone to copy it.

TEACHER: I can think of something that we can send to our little Navajo friends. By examining these pictures and this doll, we have learned a little about the way they dress. I wonder if they wouldn't be interested in knowing how we dress.

BILLY: Oh, I know! You take our pictures.

TEACHER: That's a good idea, Billy. I'll bring my camera with me the next time we meet, and I'll take a picture to send them. Is there any other way we might introduce ourselves to them?

BETTY: Maybe we could make dolls like this one and dress them as we are dressed.

TEACHER: Oh, I like that idea. Do you suppose we could get the Junior girls to help us? We could make the rag dolls and they could dress them for us.

BETTY: Let's make them now.

**Suggested Activities.** Allow each child to select what he wishes to do.

CUTTING OUT RAG DOLLS.

CUTTING OUT PAPER DOLLS.

WRITING THE LETTER.

Let the child who copies the letter read it aloud for the approval of the group.

DEAR MISS ——

We liked the doll you made for Miss ——-. Will you make two for us? Next time we meet we are going to bring pieces of material from home to send to you. We hope they will be all

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right. We are going to keep the one you sent to Miss ———, and one of the new ones, here in our Primary room. We're going to give the other one to the Beginners. Won't that be nice?

We have seen lots of pictures today of your people. We are going to send you a surprise very soon.

With love from your new friends in New York City.

This may be signed by all the children, or if the group is too large, by the one who copies the letter.

TEACHER: We certainly thank you, Chief Red Star, for your visit. We have enjoyed hearing about your people, and we are glad you have become so interested in the Navajo Indians. I am sure we are going to have great fun exchanging pictures and letters and surprises with them. Come as often as you can, Chief Red Star, and enjoy the fun with us.

Remind the children that they have promised to bring pieces of materials next time.

### **Close of Period.**

Prayer song, "In Closing," from *A First Book in Hymns and Worship*, by Edith Lovell Thomas.

## SESSION II

### MOVING DAY AT THE HOGAN

#### MATERIALS FOR THIS SESSION:

SAME AS FOR SESSION I.

BOOKS ABOUT THE NAVAJOS.

#### PRE-SESSION ACTIVITIES:

Let those who come early help to bring out and arrange the materials.

Work on paper dolls.

Hang pictures pertaining to the hogan.

Have books open on the table. The pictures will arouse interest and stimulate investigation.

Spread on the table the pieces of material brought by the children. If there are a sufficient number of pieces, plan to have the children help pack them in a box. They will enjoy looking over the pretty bits of colored cloth, and will delight in the experience of packing the box. Wrap and address the package and delegate a committee to go with the leader at the close of the session to buy the stamps and mail the package.

Take the photograph.

Game: One suggested by the children.

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#### Introducing the Story.

The group might be seated informally on the floor around an open fire or a make-believe one.

TEACHER: When I came in this afternoon, I looked through this book and I found a picture that shows us the Navajo hogan more clearly.

This approach is suggestive. If a child has questioned the leader about any other picture, use that as a point of departure.

Let the children search through the books for other pictures of a hogan. This investigation will give rise to questions and problems such as "Why are there two kinds of hogans,—one for summer and one for winter?"

The reasons for and the mode of constructing each may then be discussed. (See Background Material, "Dwellings.")

The question of furnishings probably will also be raised.

JOHN: That hogan doesn't look any higher than a hut my brother has in the lots next door to us. How do they ever get beds in there?

ARTHUR: I went camping with my Dad last summer and we slept on the floor of our tent. Daddy said most Indians sleep that way.

TEACHER: If we were to peek inside of a hogan at night we would find everyone in the family wrapped in a blanket and lying on the floor. If it were a very cold night they would have sheepskins over them, besides, and a heavy blanket would be hung across the doorway to keep out the cold winds. But in the warm summer-time the Navajos sleep out-of-doors on the ground.

There are other reasons why these people do not have beds like ours. You remember, we said Doli and Nakee took care of their mother's sheep? Every Navajo family has hundreds of sheep and it is very hard for all these sheep to find enough to eat in that desert-like land. The only way to be sure the flock will have enough is to move around from place to place. You can imagine how hard it would be for the Navajos to move furniture around with them. And then, too, many Navajos have never even seen a white man's bed; they don't know how the white man lives. RUTH: Maybe we could send them a picture of our beds. I could draw one.

JOHN: I could find a picture in one of those magazines. We could put a lot of them in a book. We made some like that in school once.

TEACHER: I think both of those ideas are very good. We might

draw some pictures and we might make some little scrap-books as John suggested. Perhaps later we could add some other things that would help them to understand more about how the white man lives.

We were just talking about the reason why the Navajos have to move so many times. Would you like to hear a story of a certain moving day at Doli's hogan?

### **Telling the Story. "Moving Day at the Hogan."**

#### **Suggested Activities.**

TEACHER: How would you like to make a little hogan like the one Doli and Nakee lived in?

CHORUS: Oh, yes! But where can we get the sand?

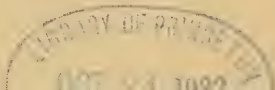
TEACHER: I thought you would enjoy making a hogan, so I brought some sand and these suit boxes. Perhaps we could build our hogan in this little homemade sand-table.

If a sand-table is available, use that. The Junior group might make a sand-box for the Primary children as a special service project. There is great educational value, however, in having the children use makeshift materials. Encourage them not to give up if they cannot have ideal equipment. Spur them on to use their own originality and initiative in creative expression. Building-sand or earth may be substituted if sand cannot be secured. If the season and weather permit, there is no better place for this bit of expressional activity than out-of-doors.

A workable sand-box may be made by cutting down one end and front of each box and slipping the cut end of one box into the cut end of the other.

TEACHER: Now what shall we need to make the hogan?

In a particular group where this was tried, the problem was discussed. Two boys were delegated to go out for sticks. It was late fall so leaves were scarce, but they did





find a branch covered with dried leaves which they brought in for the brush. Margaret found some paint tins which she filled with water and planted in the sand for the wells.

JOHN: How can we make these hills red like those in the picture?

TEACHER: I wonder, John, if it wouldn't look more real to crayon the buttes and mesas on stiff paper and paste them along the backs of the boxes.

The idea was accepted readily and three boys set to work. Several others of the group began building the hogan. (See "Dwellings," Background Material.)

BILLY: Can't we make some sheep of paper?

In the group mentioned, a pattern of a sheep was found in the leader's pattern book, and some of the children set themselves to the task of producing a very real-looking flock. The leader suggested pasting cotton on the backs of the sheep to make them even more realistic. It was not necessary to put standards on the sheep as they were made of tag board and would stand nicely in the sand.

A corral of little stones was made near the hogan.

If the group is too large for each child to have an active part in the hogan sand-table scene, some of the children might cut out pictures for the scrap-books.

**Game.** A new one to the tune of "The Mulberry Bush" was invented to provide another avenue of expression. The children made up the verses as they went along, telling the story of the Navajo as they learned to know him week by week.

This is the way we tend our sheep, tend our sheep, tend our sheep,  
This is the way we tend our sheep, so early in the morning.

Some of the children played they were shepherds and some were sheep. The sheep got down on "all fours" while the shepherds led them to good pasture lands.

This is the way we have moving day, moving day, etc.

If the group is too large for each child to act independently, let all follow a leader.

**Closing Hymn,** "Good-bye Hymn," from *Songs for Little People*.

**Group Picture.**

## SESSION III

### DEDICATING THE NEW HOGAN

#### MATERIALS FOR THIS SESSION :

SAME AS FOR SESSION I.

PAPER MUSLIN.

#### PRE-SESSION ACTIVITIES :

Continue cutting from magazines the pictures illustrating our homes and furnishings.

Have ready some scrap-books made of paper muslin. Alice-blue or gray are attractive colors. These books may be prepared in advance by Junior or Intermediate girls.

As the group enlarges, talk over the plan for the scrap-books. Encourage an orderly grouping of the pictures of all the rooms in a house,—not, for instance, all bedrooms or all living rooms in one book. Be sure the pasting is carefully done.

Set up the sand-table if it has not been possible to keep it up since the last session. If it must be taken down each time, be sure each piece is put away in some place where it will not be disturbed or destroyed.

Make a big picture or frieze for the wall of the hogan. Large sheets of wrapping paper may be pasted end to end to make a long picture. The hogan, corral, etc., may be crayon or cut-out work.

#### PART I

**Review.** With the help of the children retell the story "Moving Day at the Hogan," for the benefit of those who were absent from Session II and for the newcomers.

**Dramatization.**

TEACHER: How would you like to play the story? We can make believe we are Navajo boys and girls living on the Reservation.

Before we can play it we must be sure we know just what Doli and Nakee and the others did. First, we have Doli and Nakee leading the sheep into the corral for the night. What did Nakee say to Doli as they talked over the day? And that night around the fire they told Sotso and Dineh Yazie about it, didn't they? And what did they decide they had better do?

And so on through the story, making sure the details are clear. This review should be quick and lively so that it will not lag. Keep up an interested participation.

TEACHER: Now what people do we need to play the story?

Let the children give the list.

TEACHER: Whom shall we choose to be Doli?

If several children want to play Doli, help the group to select one who they think knows the story and who they think could play Doli well; then suggest that the play might be given again sometime when someone else could play Doli.

Continue through the list of characters. The children will want someone to play the part of White Spot.

TEACHER: Now that we have chosen all of the people and the animals we need, we had better decide where the hogan is to be, and the corral, and the pasture land.

The corral could be a circle of chairs or a corner of the room fenced off. The hogan may be under a desk or table or in front of a fireplace. Twelve or fifteen children could have the fun of playing they were real sheep. This would give opportunity for a larger number to participate. The remaining children would be the audience.

After the children are in their proper places the story may begin. It is the leader's task to guide the children away from the attitude that they are giving a play. To accomplish this, the players must be encouraged to enter into the life of the characters they represent. Tell them they are making a story real; they are living the life experiences of the people and animals in the story. Such a conception provides opportunity for freedom of expression. If a child becomes self-conscious and forgets his part for a moment, it will help if the leader offers a suggestion that will recall the action of the story; for instance, "There they are, all sound asleep. It is morning now. I wonder if Sotso will be getting up soon to cook the breakfast." The child will then be able to resume his part.

### Discussion.

TEACHER: How did you like Doli? What would you suggest for her to do next time to be more like the Doli in the story?

And so on.

### Game.

(1) Children's choice.

(2) Review and add new verses to "The Mulberry Bush." Let the children suggest the words and play the action.

This is the way we build our hogan,—  
This is the way we eat our dinner,—

## PART II

### Introducing the Story.

TEACHER: When Dineh Yazie finally found a place for the new hogan, the whole family set to work. There was much to do,

poles to find, brush and logs to drag to the place where the hogan was to stand. After it was built, something very strange and interesting happened. Would you like to hear about it?

### Telling the Story. "Dedicating the New Hogan."

BETTY: Let's dedicate our hogan.

TEACHER: I think that would be a very nice thing to do. As it is a real Navajo hogan, it must be dedicated before we can have any Navajos living in it. Before we have that ceremony, don't you think it would be nice if we learned a part of the "Song of the Hogans"?<sup>1</sup> Listen, this is a little of it.

Play and sing the song several times. Talk over the words. Have all sing it. If the group is not too large, let the children gather about the piano while they sing.

### Dramatization.

Review the action in the dedication ceremony as was done in the earlier dramatization. Then dedicate the sand-table hogan.

### Discussion.

TEACHER: As we think about this song and the ceremony that Doli's parents used, do you think they know Jesus?

BETTY: No, I don't think they do.

TEACHER: Why, Betty?

BETTY: Because they are afraid. If you know Jesus you shouldn't be afraid. My mother said we shouldn't be afraid in the dark.

JOHN: They pray to the sun.

TEACHER: Yes, they pray to the sun, as we pray to God. What did Jesus tell us about God?

RUTH: He was Jesus' Father.

BETTY: He's our Father, too.

TEACHER: What kind of a Father did Jesus say God is?

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<sup>1</sup> "Song of the Hogans," page 382, *The Indians' Book*. See Bibliography.



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HELEN: He's good.

BETTY: He's our Heavenly Father.

TEACHER: God loves us, doesn't He, and we love Him. I wonder if there aren't other people who live in Africa and China and other countries, who have never heard of Jesus and who do not know God as a loving Heavenly Father?

LAURA: But God loves them, too.

TEACHER: Yes, but many of them don't know it. They pray to the sun because it can keep them warm, but it can also burn the crops. They fear it, and they bow down and worship it, but they don't know God as a loving Father.

There are some people who love the Heavenly Father so very much and are so anxious for those who have not heard about Him to know Him, too, that they leave their homes to go and tell them about Him. Do you know what those people are called?

JOHN: Missionaries.

TEACHER: Yes. There are many missionaries telling the story in Navajo Land. But there are so many Navajos scattered all about that desert land that only a few can be reached. That's why there are so many that have never heard of the baby Jesus, who came here on earth to live and grow up and tell us about the Father and His love.

I wonder if you know our church has a missionary out there, a teacher in the mission school. Her name is Miss ———, the very same teacher to whom we wrote our letter.

Get information from your board of national or home missions concerning the work of your denomination on the field. For personal contacts write your representative for pictures, letters, and curios.

TEACHER: I have a picture of our missionary. Here she is with her little class. I wonder if we couldn't be missionary helpers.

BILLY: We can send them our scrap-books.

BETTY: We're going to send our picture, aren't we?

TEACHER: Yes, and we have already sent the material for the dolls. It would be fun, if we decide to send them anything else, to send them in a Christmas box. We ought to be getting an answer

soon to our letter, telling us what we might send. Miss —— may suggest some things that we can't make. What shall we do then?

LAURA: We'll have to have some money. I can bring ten cents.

Others quickly offer to bring money.

TEACHER: That's fine. Let us remember, then, to bring our money next week. It would be great fun to see if we could earn it by doing some extra work. That would be more truly *our* gift, wouldn't it?

Besides all these things that we have mentioned, I can think of one more thing that we can do for Miss —— and her children, and for all of the little Navajo boys and girls who do not know of Jesus.

BETTY: We can pray for them.

TEACHER: That is just what I was thinking of, Betty. What shall we ask the Heavenly Father?

BETTY: That the little Navajo children will know Jesus.

TEACHER: Anything else?

JOHN: That they will like our books.

BILLY: That they will like us.

TEACHER: Shall we bow our heads and talk to our Heavenly Father?

### Prayer.

Dear Father, help all of the missionaries that have gone to Navajo Land to tell the story of Jesus. Bless all of those children out there. May they like us as they learn to know us. May they like the things we are making for them, and may they know we are sending these gifts because we love them. These things we ask for Jesus' sake, Amen.

Prayer Response. "Father, We Thank Thee."

### Suggested Activities.

TEACHER: Now we had better stop a moment to think over the things we want to make today.

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JOHN: I want to make Doli and Nakee to put in the sand-table. Something that will look more real. These sticks are no good.

Discuss possible material to be used. Navajo cut-outs if any are available; clay modeling, free-hand drawing. Clay was chosen in the group reported upon.

BILLY: I wish my brother could see our sand-table. I told him about it. He's only four. May I bring him?

Several others expressed a similar wish which led to this suggestion:

TEACHER: How would you like to have a day when we invite all of our friends and our brothers and sisters and mothers to come to see our things?

HELEN: My mother would love to see our hogan. She said she never knew that is what the Navajos call their houses.

LAURA: And maybe we could play the story about Doli for them.

The suggestion was heartily accepted and plans were made for an exhibition to be held at the Eighth Session. A committee of three was chosen to plan, write, and send the invitations.

TEACHER: Laura suggested telling our guests a story. I can think of a way that would tell all the things we wouldn't have time to tell in any other way. A "movie"! We could cut pieces of drawing paper in strips and paste them together to make a reel. On this reel we could draw crayon pictures that show all of the interesting things we have learned about the Navajos. Then we would have to make something that would represent the machine.

This was considered a fine suggestion. We started that very day to draw the crayon pictures on the reel.

TEACHER: Before we get to work, let's look over the scrap-books that have been made.

Criticize together. Suggest improvements.

TEACHER: Suppose we look for pictures that tell how white children play. Don't you think Navajo children would like to know about the things we play with and the games we play?

**Outline for Handwork.**

- (1) Make invitations for the exhibition.
- (2) Make figures of Doli and her family for the sand-table.
- (3) Start the moving pictures depicting the desert land, Doli and Nakee with the sheep, etc.
- (4) Scrap-books.

**Closing Hymn.** "Good-bye Hymn," from *Songs for Little People*.

Remind the children to bring money for next session.

## SESSION IV

### A RUG THAT TOLD A STORY

#### MATERIALS FOR THIS SESSION:

BOOKS ON NAVAJO LIFE. Let the children look through the books.

A TABLE OF NAVAJO CURIOS.

#### PRE-SESSION ACTIVITIES:

Work on scrap-books.

Draw more pictures for the "movie." The group should decide which are best for this purpose.

Work on the frieze. It may show a winter and a summer hogan, sheep corral, flock grazing off to one side, etc.

## PART I

**Review.** Repeat the story "Dedicating the New Hogan," for those who were not present at the last meeting.

Give the play again, if the children so desire.

Sing the "Song of the Hogans."

TEACHER: Last week we talked about those people who tell the Navajo boys and girls and men and women about Jesus. Does anyone remember what they are called?

CHORUS: Missionaries.

TEACHER: Yes. And in what ways are we going to be real helpers to our missionaries, especially Miss ———?

JOHN: I brought my money. I shoveled a lady's path for mine.

Others told of the ways they had earned their money. The greater number of the group remembered their gifts.

TEACHER: John, will you get the basket and stand here by the

piano? We shall march around as we do on Sunday, and put our gifts of money into the basket.

After the children have returned to their places, sing quietly and reverently the little offering song entitled "Jesus Loves the Children Dear."

**Prayer**, group still standing.

Dear Heavenly Father, we bring this our gift of money. We hope it will bring Christmas joy and love to our little Navajo friends in the Mission School. May our gifts help the children to know we love them and want to be their friends. For Jesus' sake we ask it, Amen.

## PART II

### Introducing the Story.

**TEACHER:** I have two surprises for you today. They both came from Navajo Land.

With the surprises concealed in your hand, give a few hints to help them guess what they may be.

**TEACHER:** In the pictures of the Navajo dress that we have looked at, do you remember seeing a certain bit of decoration that was in every one? Men and women and children all like them, as many of us like them. Even our Navajo doll has her share.

**BETTY:** She has beads around her neck. And some of them wore bracelets.

**TEACHER:** You are right, Betty; they are very fond of beads and of all jewelry,—bracelets, earrings and rings. They even like to decorate their horses with fancy trappings.

Here are two bracelets that were made by a Navajo jeweler or smith as he is called. You see they are made of silver. Most of the Navajo jewelry is silver. There is an interesting thing about these bracelets. Both are made of a fifty-cent piece of United States money. The Navajo smiths use the silver dollar quite often instead of bars of silver.



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These bracelets may be obtained at a very moderate cost by writing to your missionary on the field.

Pass them around, so that the children may handle them and look at them carefully.

BILLY: This looks like a snake on here.

TEACHER: That's just what it's supposed to be, Billy. What do you suppose that zig-zag line is? It is lightning.

Here are some pictures that show us some more Navajo jewelry. Notice the rings. Do you see the little blue stones? Those are turquoises, just like the one Doli thought she had lost the day she moved.

Now I want to show you the second surprise I brought for you. This tells us something else that the Navajo makes with his hands.

Show a hand-dyed, and hand-woven pillow top, typical in every way of the well-known Navajo rugs and blankets.

LAURA: We have a big one like that.

TEACHER: Do you think Mother would let you bring it to show to us, Laura?

Encourage the children to bring anything they may have at home that will aid in revealing Navajo Land and its people.

Pass the pillow top around. Call attention to its thickness and weight, and to the colors and design.

TEACHER: Would you like to hear a story about a certain rug that Sotso wove?

**Telling the Story.** "A Rug That Told a Story."

**Discussion.**

Give such additional information about rugs, color, design, or the processes involved in weaving as seems to fit the needs and questionings of the group. (See Background Material, "Industrial Arts.")

Look at and study pictures illustrating these points. Select colored cuts.

Allow the children to handle the curios on the table at every session. This material contact will familiarize them with some of the contributions that the white man is receiving from the Navajos.

### Game.

(1) Children's choice.

(2) The Navajo story play—"The Mulberry Bush." The children might add

This is the way we shear the sheep, etc.,—

This is the way we card the wool,—

This is the way we dye the wool,—

And so on through the whole weaving process; the same thing might be done through the smithing process.

### Suggested Activities.

(1) Go on with the "movie," adding new pictures.

(2) Crayon a few rugs for the hogan (sand-table).

(3) Finish figures for sand-table. (If they were made of clay, they will have to be painted.)

(4) Work on scrap-books.

(5) Suggest little surprise gifts to put into the Christmas box such as

(a) Clay marbles in a bag for the boys. Make the bag of white tarlatan, with a draw string of brightly colored wool.

(b) Clay beads for the girls (make them round or oval, and pierce them through with a large needle). Macaroni beads may be made in addition or substituted for the clay ones. Buy the cut macaroni (small pieces) by the pound, crayon them with bright colors, and string them on colored wool.

- (6) If the group is large enough, suggest the planning of the moving-picture machine. A group of two or three could work on it as a separate project. A hat box, preferably a stiff cardboard one, with one side cut down and a characteristic roof placed over the top would make a hogan-like movie machine. Put slits in the side through which to draw the reel. The roof may be made conical, and bits of real straw or natural raffia pasted on, with little twigs, would give the effect of a real Navajo roof.

**Inspection.** Examine all the handwork done. Let the group criticize. This should be done after every period.

**Closing Hymn.** "In Closing," from *A First Book in Hymns and Worship*, by Edith Lovell Thomas.

### **Planning Further Activities.**

**TEACHER:** A suggestion has come from the missionary urging us to make some little gay-colored, silk bags. The girls love to carry around in them their handkerchiefs, pencils, etc.

So, let all those who can, bring pieces of silk from home for the next session.

Remind the children to keep on filling the little bank in which they are keeping their Christmas fund for the Navajo boys and girls.

## SESSION V

### "SLIM-MAN-WHOSE-COAT-DRAGS-ON-THE-GROUND"

#### MATERIALS FOR THIS SESSION:

A COLORED CUT OR PICTURE OF A SAND-PAINTING.

#### PRE-SESSION ACTIVITIES:

Collect the pieces of silk that have been brought for bags. The children will enjoy looking at these.

Go on with the scrap-books.

Work on pictures for the "movie."

Make additions to the frieze.

Have the children set out pictures, books, and curios, and set up the sand-table.

**Game.** Children's choice.

## PART I

**Review.** Have a review story hour, a period of expression, when the children may have an opportunity to retell one of the stories about the Navajos told in previous sessions, or have them tell any interesting fact or incident that they might wish to share with those of the group who may be new.

If the group so desire, play a story.

## PART II

### Introducing the Story.

**TEACHER:** I have a surprise to tell you about today. Yesterday I visited the beautiful, big Museum we have here in New York, and

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I found something there that I know you would like to hear about. I found a whole section on the Navajo Indian!

Oh, the things that were there, rugs and blankets in beautiful colors; silver jewelry, rings, bracelets, and necklaces. And there were, too, very large picture-like scenes with figures of Navajos made in plaster; one showed the sheep and the desert. But it is the other that I want to tell you about especially. It showed the inside of a medicine lodge, a large structure made like a hogan and used as a kind of church, for the Navajos have their altar there. It is used mostly as a place to treat the sick. In the center of the floor was the figure of a medicine man busily making a sand-painting with colored sands.

Describe as much detail as seems suitable for your group. (See Background Material for additional information about sand-paintings.)

Let the children examine the colors and design in the colored cut of the sand-painting.

If a museum where Navajo life is depicted is not too distant, plan an excursion as a surprise for the end of this session or for some other day during the week.

The exhibition described above may be found in the American Museum of Natural History, New York City, and a picture of the sand-painting is shown in the Picture Sheet, Indians of the Southwest, and in the January, 1925, number of *Natural History*.

JOHN: Let's put a medicine lodge on our big picture.

RUTH: Yes, and let's make one for the sand-table.

TEACHER: I think that would be a fine addition to our picture and to the sand-table. What could we use for the colored sand, John?

Two suggestions for the colored "sand":

- (a) Tiny, colored beads, which can be purchased in the Five and Ten Cent Store would serve very nicely. They come in little bottles and are primarily used to "sprinkle" on lamp shades.

- (b) Ordinary colored school chalk may be pounded to form a powder.

If the desire seems keen to make the sand-painting at this time, it would be better to do it now than to wait until the regular handwork period.

TEACHER: It seems very strange to us, doesn't it, that people think they really can be cured when they are sick, by having a medicine man sing over them and rub sand from the sand-painting on their bodies? Very often they are not very sick, but just afraid, because they think if they are the least bit ill they are filled with evil spirits.

I brought these pictures showing the ——— Mission School at ———.

Let the children look at the pictures closely, as most of the field pictures are small and not suitable for group work.

BETTY: Wouldn't it be nice to cut out the picture of the missionary school and put it on our big picture?

TEACHER: I think it would be very nice to have it. If we do that, Betty, we'll have to add another sheet of paper to the picture. We're going to have a great many interesting things to show our mothers and friends, aren't we?

I have a story that tells about something that happened to Doli in this very building here (pointing to a picture of one of the buildings of the compound). Would you like to hear it?

**Telling the Story.** "Slim-Man-Whose-Coat-Drag-on-the-Ground."

**Prayer.** To be suggested by the children as before. The following was suggested by one group:

Dear Heavenly Father, we thank Thee for the missionaries that are telling the Navajo boys and girls about Jesus. Help them not to be afraid. Help the people to learn how to care for themselves so they won't be sick. Amen.



**Prayer Response.**

**Offering.** Money for the Christmas bank for the Navajo children. Hymn 90. *Songs for Little People.*

**Suggested Activities.**

- (a) Make a sand-painting—if it has not been done earlier in the session.
- (b) Paint marbles and beads.
- (c) Make bags of white tarlatan sewed with bright colored wool, for the marbles.
- (d) Add to the "movie" reel.
- (e) Let the older girls make simple little silk bags.
- (f) Cut out the pictures of the Mission buildings, and paste them on the frieze.
- (g) Add buildings to sand-table scene. These may be made of candy boxes with doors and windows cut in.

**"Good-bye Song,"** from *Songs for Little People.*

## SESSION VI

### NAKEE'S HAPPY LAND

#### PRE-SESSION ACTIVITIES:

Work on tarlatan bags and silk bags.

Work on beads.

Make additions to frieze or sand-table.

Look at books and pictures.

#### Game.

(1) Children's choice.

(2) Add to the Navajo story play,—“The Mulberry Bush.” A verse for each big item of interest is suggested.

Oh, come let us watch the medicine man,—

#### PART I

**Review.** Talk about the rug that told a story.

TEACHER: Would you like to play the story? Wouldn't it be fun to play that we, like Sotso, were seeing a train for the first time? A friend of mine who was in the Southwest last summer told me of traveling by auto for a whole day and not crossing a single railroad. It isn't surprising that Doli had never seen a train, is it?

#### Dramatization.

If the children are a bit slow the teacher should suggest action as in the previous dramatizations.

**Offering.** Talk about the things the children want to include in the box they are to send to the mission school.

TEACHER: How much money have we now and how much more shall we need?

#### Prayer.

Our Father, we thank Thee for schools. We are glad that Nakee can go and that Doli can go, too. We are

glad that they have made so many friends and are so happy. Bless them. For Jesus' sake, Amen.

## PART II

### Introducing the Story.

TEACHER: You remember how Nakee's missionary friend persuaded his father and mother to let him go to school? In our story today, we are going to find out how Nakee liked the school and hear about the nice surprise that came to Doli.

### Telling the Story. "Nakee's Happy Land."

#### Dramatization.

TEACHER: Let's play we are Navajo boys and girls. Shall we make believe we are at Doli's school? Shall I be the teacher?

All right. Suppose we start our day with a game. Who has one to suggest?

Let the children choose.

#### Quiet Music. Piano plays softly "Jesus Loves Me."

TEACHER: Listen! The piano is calling us back to our places. Let's see how quietly we can put our chairs in a circle.

When the children are settled, have the piano lead into "This is God's House."<sup>1</sup>

Sing quietly and reverently.

#### Picture Study. "The Hope of the World."<sup>2</sup>

Emphasize the fact that Jesus loves all the children in the world.

#### Song. "Jesus Loves the Children Dear."

#### Prayer.

#### Prayer Response. "Father, We Thank Thee."

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<sup>1</sup> *A First Book in Hymns and Worship*, by Edith Lovell Thomas.

<sup>2</sup> A picture of Jesus surrounded by children of various races. By Harold Copping. Available from denominational literature headquarters. Price, sepia, 35 cents; color, 60 cents.

## SESSION VII

### LITTLE WHITE FRIENDS

#### PRE-SESSION ACTIVITIES:

Finish tarlatan bags and silk bags.

Look at books and pictures.

**Game.** Children's choice.

#### PART I

#### Plans for the Exhibition.

**TEACHER:** We have been saving all the interesting things that we have made to show our mothers and other guests who will come to our exhibition. Hadn't we better take a little time now to plan just what we are going to do?

Write plans briefly on the board.

- (a) Decide on the story they would like to tell and who is to tell it. Let the children discuss it freely and make their own selection.  
It might be wise to go over the story with the selected child, to help her. Avoid having the story-teller memorize the story. It should be spontaneous.
- (b) Check up on all handwork that is to be finished in the workshop period.
- (c) Count the money in the Christmas bank and plan the list of things to be bought with it.

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Articles suggested by Miss \_\_\_\_\_. The amount of money will govern the selection:

- |            |                          |
|------------|--------------------------|
| 1. Barrets | 4. Films                 |
| 2. Pencils | 5. Bright ribbons        |
| 3. Pads    | 6. Colored handkerchiefs |

### Additional Surprises

- 7. Lollypops of good quality
- 8. Balls

If the stores are within easy reach, plan a shopping trip to buy the necessary things.

Include red cord and tissue paper.

- (d) Suggest the need of sending stamps to the missionaries. These workers get many calls to send pictures and letters, but no help in paying the postage.

The group reported upon suggested that a stamp admission be charged—two two-cent stamps for adults and one two-cent stamp for children.

Also suggest that someone make an attractive little booklet with pages of waxed paper for the stamps. A good cover would be mounting paper decorated with crayon or cut-out work and tied with ribbon or raffia.

- (e) Plan to have the "movie" in a separate place, screened off. Charge ten cents admission to pay for a song book for Miss \_\_\_\_\_'s group.
- (f) Decide that the group should meet Saturday morning for last-minute preparations.
- (g) Plan refreshments.

Nuts, lemonade, and cookies

**Offering.** Proceed as usual.

## PART II

**Introducing the Story.**

TEACHER: Last week our story told how Doli finally went with Nakee to school. Today's story tells about some of the things she did at the school and especially about some friends she made who lived far away. The story made me think about us. I wonder if you will guess why when you hear the story.

**Telling the Story. "Little White Friends."**

**Song.** "Friends, Friends, Friends."<sup>1</sup>

**Prayer.**

Our Father, we are glad for friends. We are glad that we can share with our friends who live near us and those who live far away. Bless us all. For Jesus' sake, Amen.

TEACHER: Now shall we make a list of all the things we must do if we are to be ready for our exhibit on Saturday? Let's see if we can divide the work so as to finish it today.

**Suggested Activities.** These may be written on the blackboard.

- (a) Shellac (with white shellac) the clay beads and marbles.
- (b) Paste the "movie" reel together and roll on a stick.
- (c) Finish the scrap-books. Bind the books with raffia or wool.
- (d) Complete the frieze and the sand-table.
- (e) Make the stamp book.

If the stores are accessible, use the last part of the period for the shopping trip. If the group is too large,

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<sup>1</sup> A song by Elizabeth Shields, published by the Presbyterian Committee of Publication of the Southern Presbyterian Church, Richmond, Virginia. Single copies, five cents each.



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and there are not sufficient teacher's helpers, appoint a group of three or four to go with a leader either after this session or some time before the next session.

It will facilitate matters if there are several lists and if one child takes care of the money. Various children may carry the packages, and all ought to have a share in selecting the article.

**Closing Hymn.** "In Closing," from *A First Book in Hymns and Worship*, by Edith Lovell Thomas.

## SESSION VIII

### THE EXHIBITION

#### The Day of the Exhibition.

In many churches it is not possible to set up an exhibition several days before the appointed time, due to lack of room. Perhaps the best day for a children's party or exhibition is Saturday, because it affords more time and less interruption. The morning can be used for last-minute preparations and the afternoon for the party.

#### SATURDAY MORNING

The children usually look forward to the morning of work. If possible the entire group should have opportunity to take definite part in the preparation. The various tasks may be delegated to different committees, supervised by a helper. The children, however, should be permitted to choose their own activity.

#### SUGGESTED COMMITTEES:

- (1) To arrange the sand-table and frieze.
- (2) To set up the "movie."
- (3) To arrange the tables and chairs.
- (4) To place the books and pictures on a table.
- (5) To arrange the contents of the Christmas box on a table.
- (6) To make any necessary placards.
- (7) To care for the refreshments.

In the group being reported, the Movie Committee planned where they would have the theater. A little alcove at the rear of the larger room was selected. It served very nicely, as it was curtained off for the use

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of a Sunday School class. Chairs were placed in rows, and the "Machine" (hogan) was set up on a table. The committee decided to charge admission, because there was not enough money in the bank to buy the song book as planned.

The Placard Committee printed a large sign, which was tacked on the curtain at the entrance. It read:

COME AND HELP US BUY "SONGS FOR LITTLE PEOPLE" FOR A NAVAJO SUNDAY SCHOOL. EVERY NICKEL WILL HELP.
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The Movie Committee chose one of the number to act as operator (to pull the reel through the slits) and another to interpret the pictures.

The group that had as their task the setting up of the sand-table added another box to lengthen the "table." This made it possible to spread out the pasture land and have the Mission Compound a little farther away. They put in a few crepe paper bushes and some toy horses. It was now quite a complete reproduction of Navajo Land. A winter and a summer hogan, the flock of sheep with Doli and Nakee as shepherds, several pools, the mesas in the background, the Mission Compound, etc., all were included in the picture.

The Refreshment Committee made little brown baskets which they filled with salted peanuts. This was the nearest they could get to piñon nuts. They bought and squeezed the lemons, arranged the cookies on plates, and folded paper napkins.

If a crowd is expected, every child in the group might bring one lemon; this would defray the expense of buying them.

Each committee was delegated to stay near its own table to explain the contents to the visitors.

The Program was written out and the children went home for lunch to be back again at half past two o'clock.

### SATURDAY AFTERNOON

#### Program.

Doors open at 2:30

Admission: Adults two 2-cent stamps. Children one 2-cent stamp.

2:30-3:00 Examination of exhibits by the visitors.

3:00-3:30 Five- or ten-minute performances of the "movie."

3:30-5:00 Story Hour and Dramatization.

Group Game, The Navajo Story Play ("Mulberry Bush").

Opportunity for any child to tell something of interest about the Navajo, or to show the curios for the first time.

A worship service, if desired.

5:00-5:30 Refreshments.

At the close the group remains to clean up and to pack the box with the following articles:

- |                |                     |
|----------------|---------------------|
| 1. Beads       | 6. Barrets          |
| 2. Marbles     | 7. Pencils and pads |
| 3. Lollypops   | 8. Films            |
| 4. Scrap-books | 9. Song book        |
| 5. Silk bags   | 10. Stamp book      |

Keep the frieze, the sand-table, the curios, and the "movie" for the Primary Room.

The particular group of children under observation found great joy in sharing with their parents, brothers, sisters, and friends, those things of interest resulting from their study of the Navajos.

## SUGGESTED PROGRAMS FOR SUNDAY WORSHIP SERVICES

THE following programs are suggested for use in a fifteen-minute opening or closing service which may or may not include the regular worship service.

### SESSION I

#### THE NAVAJOS AND THEIR LAND

##### HELPFUL TEACHING MATERIALS:

PICTURE SHEET, Indians of the Southwest. See Bibliography.

LIST OF BOOKS ON THE NAVAJO, especially those including good pictures. (See "Bibliography.")

A MAP OF THE UNITED STATES. For the purpose of locating the Reservation.

A NAVAJO DOLL and such curios as may be obtained from the Reservation or elsewhere; for example, silver bracelets, postal cards, Navajo pillow tops and rugs.

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##### Quiet Music. "Song of the Hogans."

Extracts from the Navajo Sacred Songs as given in *The Indians' Book*, Curtis.

##### Introduction to the Course.

TEACHER: I have a very happy surprise for you this morning. Yesterday I received a package that came from way over here (pointing to Arizona and New Mexico on the map). In that package I found several very interesting things. I brought one of them to share with you this morning, for I knew you would love it as I do. Here it is.

Hold up before the children the Navajo doll which you have obtained from a missionary teacher on the field. This doll is strictly Navajo, being dressed in the custom and style typical of the tribe.

TEACHER: I wonder if anyone knows what kind of a little girl wears dresses like this doll's?

The children may or may not guess, for the Navajo is quite different from the traditional Indian. They probably would not know the tribe.

TEACHER: Out in the western part of our country lives a tribe of Indians called the Navajo. The women and girls are dressed in clothes like these; the only difference in the men's dress is the trousers.

Note with the children the wide skirt, the blanket, the velveteen blouse.

TEACHER: I wonder why the Navajo wears these heavy velveteen jackets?

BETTY: I guess it's cold out there. They need to keep warm.

TEACHER: That's why, Betty. And we are told that they wear them all the time, which must mean that they don't stay in houses all the time. These jackets would be far too warm, wouldn't they? Why do you suppose they wear such wide skirts?

GRACE: I have a plaited skirt. I wear mine so I can run better; maybe that's why they do.

DOROTHY: I have one too. It's easier to ride my bicycle.

TEACHER: Wouldn't it be fun to find out why the Navajo women and girls wear wide skirts? Maybe they have an altogether different reason from ours.

JOHN: Let's ask somebody.

TEACHER: I really don't know whom to ask, John, unless we might find some help in these books. How would you like to look through the pictures of this book and see if you can find anything that will tell us? And, Dorothy, would you like to look through this one?

While they are trying to find why the Navajo girls wear wide skirts, shall we look at some more things about this doll?



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Note the beads, hairdress, etc.

DOROTHY: I found a picture of a little girl on a horse.

BILLY: That's why they need wide skirts. They couldn't get on a horse with tight ones.

JOHN: Here's one of a man on horseback. I guess he's a rough rider.

TEACHER: Let's see. Here under the picture we are told that the Navajos are skilled horsemen. The country looks as though they might have to have horses to travel over it, don't you think so?

Let the group examine the picture.

TEACHER: I'm very glad a kind teacher sent me this doll. I knew you would like her. I think I'd like to know the little girl or girls who made this doll and what they do at the school where it was made, wouldn't you?

JOHN: I saw a hut in this book. Do they live in huts?

TEACHER: Yes, John, you have discovered the kind of house the Navajo lives in. There are so many things we should like to know about these Navajo boys and girls, aren't there? Shall we try to find out more about them for next Sunday? I'll look for pictures of Navajo houses in some books and read up about them, and maybe you could ask Mother and Daddy. Perhaps they will have something interesting to share with us. Maybe you have some things at home that the Navajos made.

I'm going to ask Miss ——— to play again the music she played for us before. It is a Navajo song. I think we'll enjoy it more, Miss ———, since we have become a wee bit acquainted with the Navajos.

I wonder if it wouldn't be nice to remember the little Navajo boys and girls as we talk to our Heavenly Father this morning? Now, before our prayer is said, we'll close our eyes and bow our heads.

### Prayer.

Dear Heavenly Father, we thank Thee for Sunday when we can come here together for Sunday school. We like to sing and talk with Thee.

We thank Thee for so many friends. This morning

we are glad to learn of some new friends, the Navajos. Help us to be loving to everyone. For Jesus' sake, Amen.

**Prayer Response.** "Morning Hymn." *Songs for Little People.*

**Offering.** "We Give Thee But Thine Own" from *Songs for Little People.*

## SESSION II

### MOVING DAY AT THE HOGAN

#### MATERIALS:

PICTURE SHEET, Indians of the Southwest.

A LITTLE TABLE set apart for Navajo curios and materials.

BOOKS, one or two opened to attractive pictures of the homes of the Navajo.

A NAVAJO DOLL. The children will enjoy handling and playing with the doll. This will stimulate interest and thus lead to more intimate knowledge.

#### PART I

Quiet Music. "Song of the Hogans."

#### Introduction to the Story.

TEACHER: I saw some Primary boys and girls enjoying these new books that I put out. I do hope they found some more interesting things to tell us about the Navajo Indians.

BILLY: I saw a picture of a lot of sheep.

TEACHER: I saw some too, Billy, and I learned that there are a great many sheep in Navajo land. In fact almost every family has a flock of sheep. They are great shepherds. Did any one notice what kind of pasture land those sheep have?

GRACE: There isn't much green grass.

TEACHER: No, there is not. Last week I was down in South Jersey and visited a place that I am sure is very much like the country where the Navajos live. It was a broad sandy place with lots of little low pine trees and bushes growing here and there. Here are some pictures of Navajo Land.

It's a dry country. Not much rain. There are some little pools and springs, but so few that the shepherds have to search for

them. That's why they have to walk so far. Did you notice the shepherd in your sheep picture, Billy?

BILLY: No, but I'll look again.

Billy finds he's a little boy about his own age.

TEACHER: Nearly all Navajo shepherds are about as old as this little boy, and many of them are little girls. Two or three children will often go out with the flock together.

Here's the picture someone found last Sunday showing a Navajo house. The Navajos give it a strange name, hogan. Let's say it.

Write the word on the board. Talk over details of the picture.

## PART II

TEACHER: Would you like to hear a story about a little Navajo girl whose name is Doli, and her brother, Nakee? We might call this little boy and girl in the picture Nakee and Doli. The book doesn't tell us their names.

**Telling the Story.** "Moving Day at the Hogan."

TEACHER: Shall we talk to our Heavenly Father?

**Prayer.**

Dear God, our Father, we thank Thee for helping us to learn more about these little Navajo boys and girls. They are our new friends and we love them. We are all Thy children.

We thank Thee for Sunday school where we can learn more about Jesus. Amen.

**Prayer Response.** "Father, We Thank Thee."

**Offering.**

**Planning Ahead.**

TEACHER: I wonder if it wouldn't be fun to make a little hogan. I'm sure the Beginners, or perhaps the Juniors, or even our moth-

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ers and fathers would like to know something about the Navajos. Wouldn't it be nice to share some of the things we know about them?

GRACE: And we could make some sheep.

TEACHER: Next Sunday I'll have some materials on the table and those who come early, before it's time for Miss ——— to play the piano, may make whatever they wish. A hogan, or sheep, or, perhaps both.

## SESSION III

### DEDICATING THE NEW HOGAN

#### MATERIALS:

Have the following materials out on the table for hand-work:

SUIT BOXES. These for a makeshift sand-table if there is none available.

A BAG OF SAND OR EARTH. If it is at all possible for the children to get this themselves it would be still better.

LIGHT CARDBOARD, scissors, patterns for sheep.

SMALL STICKS. If it is possible, let the children get these.

SEVERAL BOOKS containing good pictures of hogans and desert scenes.

A NAVAJO DOLL, and any other Navajo curios the children may have been able to add.

#### PART I

Quiet Music. "Song of the Hogans" and "Mountain Song."<sup>1</sup>

#### Introduction to the Story.

TEACHER: We have had a good time working on our sand-table story, haven't we? I wonder if there isn't some way we can make these sheep even more real.

JANE: Put some wool on them.

TEACHER: Yes. Cotton would do it. Perhaps someone could bring some from home next Sunday and we can paste it on. They are cut out very carefully, aren't they? See how nicely they stand

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<sup>1</sup> "Mountain Song," page 374, *The Indians' Book*. See Bibliography.



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in the sand. I wonder where this shepherd is going to keep his sheep at night.

JOHN: I'll bring some stones next Sunday for a corral. I know where I can get some dandies.

TEACHER: That would be fine, John. What else could we do to make our story more real?

Obtain suggestions from the group to include such details as buttes (crayoned on paper), pools, a shepherd or two, etc.

TEACHER: Next Sunday those of us that come early can add these things and we will have a pretty fine sand-table.

Last Sunday, if you remember, I told you a story about moving day at Doli's hogan. Today I have something interesting to tell you about that new hogan.

### PART II

#### Telling the Story. "Dedicating the New Hogan."

Use the "Song of the Hogans" with which the children are familiar, in the proper place in the story.

TEACHER: Do you think these people know about Jesus?

GRACE: I don't think so. We don't sing like that when we have a new house.

BILLY: And they wouldn't be so afraid if they knew Him.

TEACHER: No. Many of them have never heard about Jesus, or the Heavenly Father. There are just a few who have learned about Him. Who do you suppose has told them?

JACK: Missionaries?

TEACHER: Yes. Some kind people have gone out to live with the Navajos and have started mission schools where they tell the wonderful stories about Jesus that we know.

Shall we bow our heads and thank the Father for these loving missionaries?

#### Prayer.

Dear Heavenly Father, we are so glad we love Thee and that we know about Jesus. We thank Thee for the missionaries who are telling the Navajo children about

Him. Bless them and help them. May we help too.  
For Jesus' sake, Amen.

**Prayer Response.** Refrain of "Can a Little Child Like Me" from *Songs for Little People*.

TEACHER: When the box came with the Navajo doll and other things, a letter came too. It was from one of the missionary teachers, telling me how much they needed some song books. She would like to teach those Navajo boys and girls little songs that we love, like "Father, We Thank Thee," and "Jesus Loves Me," but they haven't enough money to buy the books.

JOHN: I can bring some money.

JANE: So can I. I get twenty-five cents a week

TEACHER: How would you like to save some money this week. Then we shall have our offering for the song books next Sunday.

**Regular Offering.** "We Give Thee But Thine Own" from *Songs for Little People*.

## SESSION IV

### A RUG THAT TOLD A STORY

#### MATERIALS:

COTTON for the sheep. Have some on hand in case those who promised to bring cotton should forget.

LITTLE PAINT PANS or tops of cans for pools.

CRAYON AND PAPER for buttes.

THUMB TACKS to fasten buttes to backs of boxes.

#### CURIOS.

BOOKS. Those used at previous sessions. Also some new ones illustrating weaving and rug designs.

### PART I

**Quiet Music.** "Song of the Hogans," "Mountain Song."

The children will probably be anxious to talk about their offering. It would be helpful to discuss again the use of the gift and let the children tell how they earned their money.

TEACHER: Would you rather send Miss ——— our money and ask her to order the song book, or shall we buy it here and send it to her?

MARY: Let's buy it here.

TEACHER: All right. I'm going to ask John to be chairman of that committee. Let's have four on it, John, two girls and two boys. You may choose them. We can meet some afternoon after school and go down town to buy it.

If the stores are too far away, help the committee to frame an order and send to a publishing house for the book.

**Offering.** For a song book to be sent to the \_\_\_\_\_ Mission School on the Navajo Reservation.

One or two children might hold the baskets and the group march around the room singing "Jesus Loves the Children Dear."

Tune *Tramp, Tramp, Tramp.*

Jesus loves the children dear,  
Come to Him and never fear  
For He loves the little children of the world.  
Red and yellow, black and white,  
They are precious in His sight,  
Jesus loves the little children of the world.

CHORUS:

Jesus loves the little children,  
All the children of the world,  
Red and yellow, black and white,  
They are precious in His sight,  
Jesus loves the little children of the world.

**Offering Hymn.** "We Give Thee But Thine Own" from *Songs for Little People.*

Back in places, heads bowed.

## PART II

### Introduction to the Story.

TEACHER: I am sure the song book will bring great joy to our new little friends out in the southwest of our country.

Don't you think our sand-table story looks very real now? We'll save it carefully, so that it will be nice when we invite our friends to see it.

I have another surprise to show you this morning. Something else that came in that package.

Show a pillow top or Navajo rug, or pictures of rugs.

TEACHER: Now we know why the Navajos have so many sheep, don't we?

JOHN: (feeling the rug) That's stiff.

TEACHER: Do you wonder why it's stiff, John? It's because it's woven so closely. Do you know the Navajo women are great weavers? They do it all by hand on a loom. Don't they look as though they had been done by machine?

I'm going to tell you a story about a Navajo rug.

### **Telling the Story. "A Rug That Told a Story."**

TEACHER: I'm going to put this pillow top on our curio table. I have one more thing to add.

Hold up specimens of the silver work the Navajos make so skillfully. Tell briefly how they are made and place them on the curio table.

TEACHER: We are finding that the Navajos can do wonderful things with their hands, aren't we? If we notice, I think we'll find many people here in ——— have Navajo rugs in their homes. They have bought them from the Indians.

Shall we bow our heads and talk to our Father? What shall we say "Thank you" for this morning?

BILLY: For the rugs they make us.

TEACHER: Anything else?

GRACE: For the missionaries.

If the children have had any training in participating in prayer, they will be eager to say their little "Thank you's" to the Father themselves. If not, the teacher can frame the prayer, using the children's suggestions and phraseology.

### **Prayer.**

Our dear Heavenly Father, we thank Thee for the missionaries who are helping the Navajos to know Thee. We are so glad to help them by sending the little song book. May they know we love them and are anxious for them to learn some of the lovely songs we know.

We thank Thee for the beautiful things the Navajos can make. Bless them. For Jesus' sake, Amen.

**Prayer Response.** "Tell Me the Stories of Jesus" from *Song and Play for Children*.

### **Planning Ahead.**

TEACHER: I can think of something else those little Navajo boys and girls would enjoy that we have and they haven't. Some picture books like these. (Scrap-books.)

JOHN: I can make one.

TEACHER: All right. Let's bring some magazines next Sunday. Wouldn't it be fun to fill one book with pictures of the kind of houses we live in? Ours are so very different. I'm sure the children would like to know about them. We can have pictures of different rooms, of the outside, gardens, etc.



## SESSION V

### "SLIM-MAN-WHOSE-COAT-DRAGS-ON-THE- GROUND"

#### MATERIALS :

A FEW MAGAZINES.

SCISSORS.

BROWN OR GRAY MOUNTING PAPER.

#### PART I

#### Activities.

Supervise the making of the scrap-books, helping the children to make good selections of pictures, good arrangements, etc.

Discuss the book or books the committee was able to buy with last Sunday's offering.

TEACHER: I wonder if it wouldn't be nice to put a little check in pencil next to all the songs we know in this book. Maybe some day our new little friends will send us a list of the ones they know.

There are some boys and girls here this morning that have not heard many of the interesting things we have discovered about the Navajos. I think they'd enjoy hearing one of the stories, don't you? Perhaps someone remembers well enough to help me.

Tell the story the group selects. Show the curios, and let the children tell all they can about them.

#### Offering.

BILLY: Let's buy them something else.

BETTY: Yes. I brought ten cents today.

TEACHER: That would be very nice. The little girls like barrets and beads, Miss ——— tells us. They need pencils in the school. Then it might be nice to send one big ball for the children to play with.

An offering is taken for the Navajos.

**Offering Hymn.** "Offering Hymn" from *Songs for Little People*.

## PART II

**Telling the Story.** "Slim-Man-Whose-Coat-Drag-on-the-Ground."

### Prayer.

Dear God our Father, we thank Thee for Christian doctors, especially those who are out with the Navajos. Bless them. And may the Indians trust them and not go to the Medicine Men.

Bless our gifts to the children at the ——— School. For Jesus' sake, Amen.

**Prayer Response.** "Tell Me the Stories of Jesus" from *Song and Play for Children*.

### Planning Ahead.

TEACHER: If anyone can find any bright pieces of cloth at home it would be nice to add them to our box for the little girls to use in making more dolls. They love bright pieces of ribbon, too.

## SESSION VI

### NAKEE'S HAPPY LAND

#### MATERIALS:

MAGAZINES, SCISSORS, AND PASTE.

RIBBONS AND PIECES OF CLOTH brought by the children.

#### PART I

##### Activities.

Continue work on scrap-books.

**Offering.** For special gifts for ——— Navajo School.

Discuss the gifts that the money will buy. Select a committee to go on a shopping trip with the leader.

#### PART II

##### Introduction to the Story.

TEACHER: I wonder whether any of you have ever received a letter? Of course you all have. And isn't it exciting? Did you ever get one that you couldn't read yourself? And who read it to you?

Our story today is about a letter that Doli received. I wonder if you can guess whom it was from.

**Telling the Story.** "Nakee's Happy Land."

##### Prayer.

Dear Father, we thank Thee for Jesus. We are glad He loves everyone. We thank Thee for missionaries who have gone to far-away places to tell others about Jesus. May we help, too, by our prayers and gifts and love. For Jesus' sake, Amen.

**Prayer Response.** "Father, We Thank Thee."

## SESSION VII

### LITTLE WHITE FRIENDS

#### MATERIALS:

PICTURES of the ——— Mission School.

#### PART I

##### Activities.

Finish and bind the scrap-books.

Look at ribbons and pieces of material that have been brought.

##### Offering.

TEACHER: Shall we use our offering today for some last minute things that we have thought of? We shall want to send our gifts next week, shan't we?

Show the gifts the committee was able to buy.

Discuss inviting mothers and fathers next Sunday, also Juniors or Beginners if group isn't too large, to tell them about the Navajos. Plan the program with the children.

The program might contain the following:

1. Quiet music. "Mountain Song," "Song of the Hogans." Children humming.
2. Interesting things about the Navajos. Choose four or five children to give a two- or three-minute explanation of some phase.

The people. (Dress, etc.)

Their homes. (Using pictures and sand-table.)

Weaving. (Pictures and rugs.)

Silvercraft. (Pictures and bracelets or rings.)

The Mission Schools.

3. A story. (Told by one of the children, or by the leader. Children select the story.)
4. Prayer.
5. Prayer Response.
6. Exhibition of gifts to be put in the box.

If such a program is decided upon, those who are to give the presentations should be selected,—the children might decide that,—and any help that could be given them by the group as to facts, etc., might be given at this session. Also the story-teller and the story should be chosen. If time and space permit, it would be helpful to play a story.

## PART II

### Introduction to the Story.

TEACHER: Last week we had a story about Doli and her mother getting a letter from Nakee. Today our story is about another letter that Doli received and some of the things the children at her school did.

### Telling the Story. "Little White Friends."

#### Prayer.

Our Father, we thank Thee for friends. We want to be friends with Doli and Nakee and all the other children at the school. We hope that they will like our gifts. Bless them for Jesus' sake, Amen.

#### Planning Ahead.

Invite mothers and fathers and the department selected.

If there is time, make invitations.

## SESSION VIII

### THE EXHIBITION

#### **Program.**

See suggested program in Session VII.

After the session let the children pack the box.

A letter to the Navajo boys and girls composed and written by the children would add to the interest.

Keep the sand-table and the curios in the department room as a permanent exhibit, if possible.



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### GENERAL

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- Indian Blankets and Their Makers.* GEORGE W. JAMES. A. C. McClurg & Co., Chicago. 1914. \$10.  
Full information, well written, illustrations especially good. Contains the following pictures: A Navajo Weaver—Summer Hogan—Winter Hogan—A Navajo Weave of Germantown Yarn—Modern Native Wool—Navajo Weaver at Her Open Air Loom—Navajo Weaver at Work—Elle, of Ganado, One of the Best Living Weavers—Tuli, the Child Weaver—Lightning Design Blanket—Navajo Blanket of Symbolic Designs (colored)—Navajo Weaver—Standard Blanket—Navajo Woman Cleaning Blanket.
- Indians' Book, The.* NATALIE CURTIS. Harper & Brothers, New York. 1907. \$7.50.  
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- Indians of the Enchanted Desert.* LEO CRANE. Little, Brown & Co., Boston. 1925. \$5.  
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- Indians of the Southwest.* PLINY E. GODDARD. American Museum of Natural History, New York. 1913. 75 cents.  
Splendid in detail. Contains the following pictures: Navajo House—A Navajo Man—Navajo Women Spinning—Navajo Women Weaving—Blanket and Belt Loom—Navajo Blanket.
- Legends of the Red Children.* MARA L. PRATT. American Book Company, New York. 1915. 52 cents.  
A book of general Indian stories (not necessarily Navajo) for children to read.

*Let's Go Exploring.* KATHARINE E. GLADFELTER. Board of National Missions of the Presbyterian Church in the U. S. A., New York City. 15 cents.

A pamphlet which contains two Navajo stories and facts about the tribe.

*Little Ugly Face, and Other Indian Tales.* FLORENCE CLAUDINE COOLIDGE. The Macmillan Co., New York. 1925. 80 cents. A collection of Indian stories. The following stories were composed by the author: "Why the Maiden Lost Her Turquoise," "Long Hair's Trip," and "Little Ugly Face." The stories are not labeled Navajo, but might be adapted by making a few slight changes. None of the illustrations are Navajo.

*Navaho, The.* OSCAR H. LIPPS. The William Harvey Miner Co., St. Louis. 1909. \$1.50.

Well written, interesting to read. Contains the following pictures: A Navajo Blanket (colored)—A Navajo Patriarch (good for man's dress)—Map of Navajo Reservation—A Navajo Woman in Native Dress—Navajo Indians Trading—Navajo Weavers—A Navajo Winter Hogan—A Navajo Head Man—A Navajo Silversmith—Navajo Women Shearing Sheep—Navajo Jewelry and Silverware—Crossing the Desert—Navajo Shepherds—A Navajo Weaver.

*North Americans of Yesterday.* FREDERICK S. DELLENBAUGH. G. P. Putnam's Sons, New York. 1901. \$5.

*Over the Great Navajo Trail.* CARL EICKEMEYER. Out of print but probably available in the larger libraries.

Written in diary form, relating experiences and impressions of one group of people as they traveled over the trail. Contains the following pictures: Edge of a Lava-capped Mesa—Blacksmith Shop—Mending His Shirt—Courthouse at Gallup, N. M.—Captain Que-Su-La—The Hogan—Navajo Policeman—Navajo Boys—A Deserted Hogan—Spinning Yarn—Weaving a Blanket—A Navajo Blanket—A Navajo Weaver—Going to the Trader's.

*Red Man in the United States, The.* GUSTAVUS E. E. LINDQUIST. George H. Doran Co., New York. 1923. \$2.50.

Contains the following pictures: A Navajo Church in the Desert—Ganado—A Navajo Family—Reservation (shows mission school and government schools).

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*Sons of Kai, The.* HENRY BESTON. The Macmillan Co., New York. 1926. \$1.

A Navajo story for children to read.

*Through Our Unknown Southwest.* AGNES C. LAUT. Robert M. McBride & Co., New York. 1913. \$3.

Fascinating to read, but two chapters only are devoted to the Navajos. Contains the picture of a Navajo boy.

### PICTURES

*American Indians—First Families of the Southwest.* Edited by J. F. Huckel. Published by Fred Harvey, Kansas City, Mo. 1926. \$1.25.

Contains thirty-three beautifully colored pictures (9 in. x 6 in.) of different Indian tribes. Five pictures are of the Navajos.

*Indians of the Southwest.* Published by Fred Harvey, Kansas City, Mo. A set of ten post cards for twenty-five cents.

*National Geographic Magazine.* September, 1925; May, 1924; August, 1910. Most of the material in these magazines pertains to the country. Bound copies may be consulted in public libraries.

*Natural History.* The Journal of the American Museum of Natural History, New York City. 50 cents per copy. The January-February, 1925, issue contains two Navajo pictures—The Medicine Lodge, and The Scene Outside of the Lodge. Vol. XXIII, No. 5, and Vol. XXI, No. 4, also contain pictures of Navajo life.

*Navaho and Pueblo Indians.* Published by Fred Harvey, Kansas City, Mo. A set of ten post cards for twenty-five cents.

*Picture Sheet, Indians of the Southwest.* Missionary Education Movement, New York City. 25 cents. This may be obtained from denominational boards of Home Missions.

*Stereopticon Views.* McIntosh Stereopticon Co., 1150 South Michigan Avenue, Chicago.

A set of 100 views of the Navajo and the Great Southwest, including Arizona and New Mexico, may be rented for \$6.00 paid in advance, or \$8.00 paid after using.

*Stereoscope and Pictures.* May be obtained from any city library.

### BOOKS ON METHODS

*Dramatization of Bible Stories, The.* ELIZABETH ERWIN MILLER. University of Chicago Press, Chicago. 1918. \$1.25.

- First Book in Hymns and Worship, A.* EDITH LOVELL THOMAS. Abingdon Press, New York. 1922. \$1.
- Missionary Education of Primary Children.* WILHELMINA STOOKER. Missionary Education Movement, New York. 1927.
- Our Enemy the Child.* AGNES DE LIMA. New Republic, Inc., New York. 1925. \$1.50.
- Primary School, The.* ANNIE E. MOORE. Houghton Mifflin Co., Boston. 1925. \$2.
- Project Principle in Religious Education, The.* ERWIN L. SHAVER. University of Chicago Press, Chicago. 1924. \$1.50.
- Projects in World Friendship.* JOHN LESLIE LOBINGIER. Missionary Education Movement, New York. 1925. \$1.25.
- Song and Play for Children.* FRANCES WELD DANIELSON and GRACE WILBUR CONANT. Pilgrim Press, Boston. 1925. \$1.25.
- Songs for Little People.* FRANCES WELD DANIELSON and GRACE WILBUR CONANT. Pilgrim Press, Boston. 1915. \$1.25.
- Through the Gateway.* Vol. I, *Books of Goodwill.* Compiled by FLORENCE BREWER BOECKEL. Published by National Council for Prevention of War, Washington, D. C.

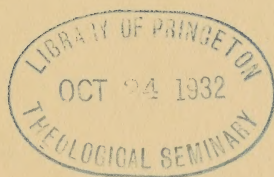






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